25829

ROBERT FROST AND SUBRAMANIA BHARATHI

N. SUBRAMANIAN.

Publications Division
Madurai Kamaraj University

Robert Frost and Subramania Bharati

N. Subramanian

Publications Division

Madurai Kamaraj University
MADURAI-625 021.

© Rights Reserved by : Publications Division
Madurai Kamaraj University
Madurai - 625 021

Publication No. : 76

Rs. 15-00

Bibliographical data :

1)	*Author's name :*	: Dr. N. Subramanian. Professor of English, Dept. of English and Comparative Literature. Madurai Kamaraj University Madurai - 21.
2)	*Title*	: ROBERT FROST and SUBRAMANIA BHARATI
3)	*Imprint*	
	i) Place of Publications	: Madurai
	ii) Published by	: Publications Division Madurai Kamaraj University Madurai - 21
	iii) Year of Publications	: 1984
	iv) Edition	: First Edition
	v) No. of Copies	: 1200
	vi) Size of the book	: $\frac{1}{8}$ Demy
4)	*No. of Pages*	: 6 + 190
5)	*Subject*	: Literature
6)	*Printers*	: M/s. Karunanidhi Printers Madurai-1.

PREFACE

The idea of working for Ph.D. in Comparative Literature was inspired in me by my American professors while in California during 1969 - 71. The logical development of their advice is the present project "Robert Frost and Subramania Bharati : A Comparative Study." Pioneering work has been done comparing writers of British and American literatures and Tamil literature. But so far, no two contemporary writers of either British or American literature and Tamil literature have been involved in a comparative study like that of Frost and Bharati. Of course, their area of interests is too diverse to be accommodated in this investigation. Hence the scope of examination has been restricted to their nature poems only. In the body of the dissertation American spelling is followed wherever quotations from American critics are brought in support of the point in discussion.

Like every researcher, I had to circumvent certain difficulties regarding the structure of the dissertation and I was able to give a shape to it on the expert guidance for which I am greatly indebted to my learned supervisor Dr. V. Sachithanandan, Professor and Head of the Department of English, Madurai Kamaraj University and I owe him an immense debt of gratitude for his constructive criticism during the writing of this dissertation and for having given me unstintingly of his precious time.

I must express my sincere thanks to Dr. Suzanne Henig, Department of English, San Diego State University, San Diego, California - 92115, U.S.A., for her reading and reviewing the draft copy of my dissertation.

My thanks are due to the authorities of the Madurai University Library, Madurai, the Annamalai University Library, Annamalainagar, the American Studies Research Centre, Hyderabad, the United States Information Service Library, Madras, for making available the needed books and materials at the right time.

I am beholden to the University Grants Commission New Delhi, for a research grant.

I am thankful to the authorities of the Madurai-Kamaraj University for publishing my thesis and to Mrs. Padma Srinivasan for proofing and Miss. P. Anusuya Selvi for indexing the same.

Author

Contents

Preface		iii—iv
Scheme of Transliteration		vi
Chapter 1.	A New Chapter in Indo-American Literary Relations	1 – 4
Chapter 2.	Nature in the Poetry of Frost and Bharati : A Preliminary Study	5 — 27
Chapter 3	The Relationship between Man and Nature	28 — 52
Chapter 4.	The American and the Indian Attitudes to Nature	53 — 80
Chapter 5.	The Transcendentalistic in Frost and Bharati	81 — 113
Chapter 6.	The use of Stylistic devices in Frost and Bharati	114 — 136
Chapter 7.	Summing up	137 — 143
Footnotes		144 — 165
Bibliography		166 — 181
Appendix A		182 — 184
Appendix B		185 — 186
Index		187 — 190

SCHEME OF TRANSLITERATION

Vowels

அ	—	a
ஆ	—	ā
இ	—	i
ஈ	—	ī
உ	—	u
ஊ	—	ū
எ	—	e
ஏ	—	ē
ஐ	—	ai
ஒ	—	o
ஓ	—	ō
ஔ	—	au
ஃ	—	k̲

Consonants

க்	—	k
ங்	—	ṅ
ச்	—	c
ஞ்	—	ñ
ட்	—	ṭ
ண்	—	ṇ
த்	—	t
ந்	—	n
ப்	—	d
ம்	—	m
ய்	—	y
ர்	—	r
வ்	—	v
ழ்	—	l
ள்	—	ḷ
ற்	—	r̲
ன்	—	ṉ

1

A New Chapter in Indo-American Literary Relations

The present project is the latest addition to research in the area of comparative literature to explore the Indo-American literary relations. Attempts have already been made to establish cultural contacts from the earliest times between the West and the East in general, and to prove the mutual influence and interdependence of men of letters in America and India in particular[1]. They reveal the fact that the Tamil language and the Tamil people from the South of India could be said to have exposed themselves willingly to foreign influences. For example, scholarly work[2] has been done recently to show the influence of the western writers on Bharati. Therefore one should think that Tamils with competence in English could contribute to both Western scholarship and Tamil scholarship by such comparative studies of major writers of the two cultures. With this in view, this dissertation compares Robert Frost (1874-1963), a renowned American poet, with Subramania Bharati (1882-1921) a great Indian (Oriental) Tamil poet, and makes a parallel study of their poetical works. Frost and Bharati can be called contemporaries, though each lived in complete ignorance of the existence of the other. Bharati was born eight years later than

Frost and died forty two years earlier. Apart from these bio-data, various other factors help us determine the choice of the two poets for a comparison. Both were great lovers of nature. Both have written enthusiastically on social, political and other themes. Amongst their subjects (e.g., society, politics, national identity etc.) the treatment of nature occupies in the works of both a limited but conspicuous place. Though they belong to the same generation, their treatment is largely shaped by their respective cultural backgrounds. In spite of the technological world that Frost belongs to, he takes time out to return to nature and find solace there. On the other hand. Bharati approaches and appreciates nature in respectful adoration, which is natural to his creative genius nurtured in the orthodox Hindu traditions. Therefore a parallel study of their nature poems in terms of a comparison of individual poems and themes is bound to lead us into a rewarding area of comparative literature.

Despite Bharati's early mortality at thirty nine years, his achievements particularly his nature poems are comparable to those of the American poet. Frost's philosophy of nature is neither pantheistic nor spiritual but practical and pragmatic and Bharati takes a religious and mystical view. Herein lies the point of contrast between the two writers. It is true that Frost is not a nature poet; yet his poems might be called "nature poems" because, as Louis Untermeyer rightly puts it : "Although Robert Frost is not to be classified as a "nature poet", he knows more about nature than most of his living contemporaries, more even than most of the poets of the past, with the possible exception of Vergil and Wordsworth."[3] Unlike Wordsworth he is not chiefly concerned with "the mighty world of eye and ear". To the English Romantic :

One impulse from a vernal wood
May teach you more of man

Of moral evil and of good
Than all the sages can[4].

This is never the attitude of Frost and nature by itself does not interest him but man and his relationship with nature. However, a poet has to make his choice, some time or other, between man and nature. Those with a philosophical bent of mind like Wordsworth in English poetry or Bharati in Tamil poetry try to obliterate all natural distinctions between the two and bring them together in a singleness of spirit. Those objective and unsentimental writers like Frost recognise the inevitable barriers between man and the natural world and deal with them in a matter-of-fact manner. The American poet has a fine sense of perception for the sights and sounds of the non - human world around him and his poems on flowers and animals bear witness to it. Nature appears very early in Frost's poetry and persists till the very end. In the very first poem of Frost's "Into My Own",[5] the boy-poet confesses that the dark woods exercise a subtle fascination upon his flowering imagination and he expresses his yearning to enter them one day:

I should not be withheld but that some day
Into their vastness I should steal away
Fearless of ever finding open land
Or highway where the slow wheel pours the sand.
(*ll.* 5 – 8)

This early fascination for the natural world expressed by the American poet runs parallel to that of the Tamil poet Bharati. A probe into the personal life of Bharati would reveal that he was born in a small village called Ettayapuram and raised by his uncle in Kadayam, another village, both in Tirunelveli district of Tamil Nadu; he had every opportunity to observe closely the world of nature and her surroundings. We discover from his works that he could develop a sympathetic relationship with whatever he came across, whether it was a cloud-formation, mountain

range or part of a flower or even domestic animals like cows. This inherent sympathy paved the way for his viewing these aspects of nature as God's creations and holding them in his innate awareness of their essential divinity. As he grew older, his poetic imagination found it easy to render them in more picturesque descriptions. Incidentally, many interesting pictures of natural objects might be seen in the short lyrics of Bharati. This is true also in the case of Frost, because he could be said to have greater appeal and more lasting effect only in short lyrics about nature. Both are successful exponents of lyric poetry which provides a common ground for researchers to go deeper into their works.

The present investigation will confine itself to the poems dealing with the theme of nature especially in the short lyrics of the two writers.[6] The second chapter will analyse the role of nature in the poems of Frost and Bharati and show how poets manifest genuine love and sympathy for the natural world. Next, their idea of phenomenal nature contrasted with human nature and their idea of harmonious relationship between the two will be examined. Then, a comparison of their attitudes to nature will be made to prove that they are ultimately governed by the cultural backgrounds of the two poets. Later, leaving the world of nature and man to enter into the transcendental consciousness of Frost and Bharati, we may make an exploratory study of a few of their poems to see whether those could be called transcendental at all. Next, there will be an examination of the use of stylistic devices which each employs in his nature poems. A study of their poetic language, their images, their technique of personification and their use of analogy will add an important dimension to our understanding of their nature poems. Finally, the achievements of the two poets in the art of writing nature poems will be summed up. The importance of undertaking a comparative study and promoting an international understanding of the works of these two great trans-cultural twentieth century poets will be emphasized in the concluding part of the thesis.

2

Nature in the Poetry of Frost and Bharati : A Preliminary Study

Creative artists from both the East and the West have always looked upon nature as a rich source of inspiration that provides them with a perennial supply of themes and subjects for their works.[1] That is true of writers in all periods and in all genres. A careful study of Western and Eastern literatures may reveal that their attitudes to nature as well as their treatment of nature, have varied from time to time. It may be noted that not all nations of the East and the West have cultivated a fuller understanding and appreciation of nature, nor have they all uniformly written to celebrate her beauty. According to Frodsham, "the ability to savor fine scenery is a very rare cultural phenomenon indeed, common place as it may seem to most of us. Only three civilizations out of the twenty-six or so listed by Arnold have ever attained to a real understanding of [Nature]. One of these, the Indian, attained at the best only a relatively limited appreciation of nature. This leaves supreme the Far Western (our own) and the Far Eastern (Chinese) cultures .... "[2] However, writers represent nature in various ways: as a mysterious force that alienates man:[3] as an enigmatic creation that offers a challenge

and induces the scientific curiosity of man who wants to explore more and more and finally conquer brute nature;[4] as a thing that is divine in itself and therefore much more significant than man, from which man must learn moral lessons;[5] and as that which must be subordinated to the interests of man who is the supreme mortal in the world.[6] All these varying attitudes to nature would essentially bring out the writer's understanding of the world of nature.

Frost and Bharati are great lovers of nature, though their attitudes towards nature may be different, conditioned by their respective cultures. Frost portrays the rural America of the New England districts. In spite of the technological world that he belongs to, he takes time out to return to nature and finds solace in her. On the other hand, Bharati whose country was still in an infant stage of scientific and technological development, is naturally inclined to approach nature in a more traditional fashion; he appreciates her in respectful adoration. In the works of both, nature has a limited but a conspicuous role to play. Before getting into the details of their love of nature, it will be interesting to examine whether Frost and Bharati can be called nature poets with a sense of religious and mystical involvement like that of Wordsworth or merely poets whose poems describe nature as a vehicle for their poetic treatment. First, let us review some of the varying opinions expressed by critics regarding Frost as a nature poet. John F. Lynen who has made a significant contribution to Frost criticism remarks that "Frost has often written about the rural landscape and wild life that one can hardly avoid thinking of him as a nature poet."[7] George Wilson Nitchie, a generally accepted critic of Frost's poetry, argues that Robert Frost being a poet of nature can be hardly denied and that birches and wild flowers, the farms and snow of Northern New England provide the locale and substance for his poetry. Stripped of these contents, his poems are nothing. He says:

> Remove them from Frost's work ...... something more than symbol or exemplum is gone, something that is intimately involved with a bent, a way of looking at the world, a set of instinctive, or near-instinctive affirmations and denials that, from the earliest days of Frost's writing career, have manifested themselves with an almost undeviating persistence. [8]

Donald J. Greiner, who has brought out a checklist of critical works and made the Frost bibliography more up-to-date, raises his dissenting voice and maintains that only mis-informed readers have developed a myth of nature poetry out of his poems which merely celebrate the rural beauties of New England :

> The phrase 'nature poet' is misleading when applied to his poetry because he has so few nature poems. Rather than use nature as a subject in itself, Frost chooses to draw upon nature for setting. [9]

Jean Gould in his interesting biographical account of Frost's life narrates very many lively utterances that the poet made to himself and in the midst of his friends and admirers. He reports : "Occasionally Robert Frost would ask himself with perhaps a tremor of doubt, whether he might be a 'nature poet' as some people still called him; but he would answer himself vehemently. I'm no nature poet! All but a few poems have a person in them."[10] Yet he describes running brooks, blowing winds and singing birds and other manifestations of nature in such terms as the readers could understand his irresistible feelings of sympathy and love for the world of nature. He presents a faithful picture of the natural world, true to his observations and worthy of his versification. The descriptions are so graphic that readers are able to get a clear mental picture of the natural objects. He

seems to portray nature without any emotional response; Yet his portrayals are not mere prosaic, factual pieces of information regarding various aspects of nature like birds and beasts, mountains, moths and a hundred other things. They reveal his "striking curiosity as to the facts of the external world in seeking to know them with exactness."[11] Anyway, whatever be the opinions expressed by Frost critics and Frost himself, it should be clear that Frost has a lot to do with nature and nature does play a significant role in his poetical works. In fact, "Frost began as a nature poet .... The interest in nature was to persist throughout his career. Frost's nature poetry is so excellent and so characteristic that it must be given a prominent place in any account of his art."[12]

To illustrate his unacknowledged involvement with the world of nature, we may read such poems as "To the Thawing Wind" (p. 16), "Rose Pogonias" (p. 19), "Going for Water" (p.260), "Hyla Brook" (p. 149), "The Oven Bird" (p. 150), "Birches" (p. 152), "A Drumlin Woodchuck" (p. 365), "To a Moth Seen in Winter" (p.480) and many others. The care with which he describes nature's manifestations, testifies not only to Frost's intimacy but his sympathy with the natural world. He holds that natural world out to the readers in such colourful and poetic terms that they can experience the objects the way the poet does. However simple and common are the words and phrases which Frost uses, they still exercise a kind of magic on the reader's mind and render nature more natural.

Readers of Frost's nature poems may be tempted to compare him with Wordsworth. They must remember that unlike Wordsworth's poems his nature poems do not evoke the same variety of emotional response. Much of his popularity is traceable to the fact that he has managed to write of nature without exploiting the emotional effects which, however fine they are in Wordsworth and other Romantics, seem rather

shopworn ...... [in Robert Frost]."[13] Yet it can be said that Frost is not completely independent of the tendencies of the Romantics and their treatment of nature. For example, he has much in common with Wordsworth in his poem "The Wood-Pile" (p. 126).[14] Like Wordsworth, Frost tries to find a union between the spirit of nature and the soul of man. The response from the outer reality to the inner and vice versa brings out the close affinities between man and nature. Readers would find the poet's attitude similar to Wordsworth's in "Resolution and Independence". The poem strikes a typical Wordsworthian note. The poet

> regards his rambles through the countryside as the means of natural and somewhat mysterious instruction of the soul. There is the same high seriousness and the air of ethical purpose ... it is ... assumed that the poet's stroll will lead to a momentous discovery ... The opening lines express an attitude reminiscent of Wordsworth's 'wise passiveness' ... he finds the wood-pile by the same happy accident that Wordsworth found the leech-gatherer. In both poems, there is a sudden recognition, and the significance of the natural scene wells up as if from the sub-conscious.[15]

Frost does not rest satisfied with the immanent spirit that elicits response from man and nature. He projects the wood-pile as something that symbolises the human being's efforts to collect and order; otherwise it remains a pile of dead wood without any significance. The wood-pile acts as an organic link between the human and the natural world. But it has been observed that "the most important difference between the poets is that, unlike Wordsworth, Frost does not see any organic link between the human and non-human world."[16] It may be because Frost lacks a philosophical bent of mind with which Wordsworth tries to obliterate all natural distinctions between the two and reconcile them or at least bring them together in a singleness

of spirit. The American poet treats nature as an alien power which remains callous to human fortunes. However his admiration for nature's beauty is not minimised by his disturbing awareness of her indifference. Here Frost may have been influenced by New England Puritanism or by a non-ideal and a non-spiritual attitude of a scientist, which sets him apart from the English Romantic School.

His nature poems can be further understood if they are studied in relation to pastoral poetry.[17] They are pastoral poetry to some extent, though Frost himself would object to his poems being so termed.[18] He employs nature as the background to the rural scenery, the rural life and the rural view that he presents in his poems. For example, the two kinds of poetry, the nature poetry and the pastoral poetry, meet in poems like "The Onset" (p.278), and the "Unharvested" (p.400). The onlooker of "The Onset" with a stumbling look at the snow all around, feels at first that the snow is covering the earth for ever. But he is familiar with the rural surroundings and the cycle of seasons and he knows for certain that the snow cannot invade human life permanently. He feels optimistic that the snow will melt into water and disappear in April, like a wriggling snake. This small poem blends the vivid background of nature in winter with a sense of familiarity with rural life. The other poem "Unharvested", presents an apple tree that is harvested of its yield and yet filled with the sweet odour of the ripe appples. The speaker feels that it is a harmless and innocent pleasure to breathe in the sweet scent of the apple trees. This kind of thinking and feeling is characteristic of rustic folk and Frost in this manner brings the pastoral atmosphere to bear upon the poem. Therefore in some of his nature poems "the structure ... is essentially that of pastoral"[19] and the readers have "to look beneath the simple surface of the poems and recognize the really difficult problems of interpertation to be found there."[20] The treatment of the pastoral

in these poems in conventional in the sense that it helps the poet into the optimistic belief in the benignity of nature. They do not seem to serve as a background to nature's sinister intentions towards man. The awareness of nature's benignity indicates the writer's realization of the need for a harmonious relationship between the human and the non-human world's An attitude of friendliness and peaceful co-existence puts man on a firm footing in the scheme of created universe and Frost takes himself whole-heartedly to this attitude though in non-pastoral poems like "The Most of It" (p. 451) he looks for "counter-love, original response" and finds only a despairing vision of nature's indifference to man. The pastoral poems like "The Onset" of his volume **New Hampshire** (1923) and "The Most of It" of his **One or Two** (about 1942) can testify to different phases of his changing attitudes to nature, in the process of their evolution.

It is proper in this connection to discuss Frost's view of man in relation to nature. Frost seems to think that nature is complementary to man in the sense that nature includes man and helps him to bring to light his heroic impulses. "There is a fundamental ambiguity of feeling in Frost's view of nature. It is to be feared as man's cruel task master, scorned as insensible, brutish unthinking matter; yet it is to be loved, not because it has any secret sympathy for man .... but rather because it puts man to the test and thus brings out his true greatness."[21] In other words, the natural world will be conspicuously empty without human beings in it. The very existence of man in it adds new meaning to the world of nature, each posing a challenge to the other. Yet human beings cannot expect to have all that they desire to have from that world. Frost is also conscious of the fact that the natural world is superior to the human because it is not corrupt; it is simple, innocent and unsophisticated. There is a constant tension between the two worlds also because man hopes to conquer nature by

means of his science and technology. The closer we get to Frost's thoughts on the relationship of man and nature, the more complex they become. One can begin to see the correct pattern of the poet's thoughts only when one understands that he is more concerned with the human observer and his response. The response is out of either a correct or an incorrect relationship between the two. An incorrect relationship leads man to expect too much from nature.[22]

On the other hand, Bharati's poems describing his concern for the natural world and his response and reaction. to nature's beauty and benevolence, are illustrative of the different aspects of nature found in his poetry, that is, phenomenal, anthropomorphic and Vedantic – these aspects are to be elaborated later in this thesis. The unique feature of his Vedantic attitude is the comprehension of the oneness of the essential unity of all things in terms of an all pervassive Divine spirit and the denial of a distinction between human and non-human existence. It is rather surprising that this cosmic approach of Bharati seen in his poems on nature has not won wide critical attention as strikingly as his poems on patriotism, because the people of his times and later showed greater interest in his writings of topical importance than in his writings of aesthetic significance. When the nation as a whole was exhausting all the energy in its fight for political freedom, it had little to think of his love for nature. Mrs. Prema Nandakumar, who has contributed to Bharati criticism in recent years, holds that Bharati was read more for his songs on political freedom and patriotism than for anything else. Many of his songs were set to music so effectively that they became topical.[23]

However it must be admitted :

Bharati has not written any set poem on nature or the seasons like Kalidasa or Thomson nor has he written

many poems like Wordsworth or Shelley expressive of the principle of Thought for love enunciating Nature and bringing peace and solace and love and joy to all mankind. We have short simple sweet poems on Morning, Evening, Love in Moonlight, Storm, Forest, Fire, Wind, Rain, Comet, Starlight, Ocean etc. They are all full of a passion of enjoyment of the beauty and sweetness of diverse aspects of nature. All of them are aflame with the peculiarly Indian idea of the unity and divinity of nature. The sun lights ... love and law everywhere. Rain is a lyre with a million strings. Lightning is a flash revelation of the divine glory.[24].

From his earlier days he had cultivated a close communion with nature. "To live in gardens, going to seashore, to lose himself in the unceasing tides of the sea and to forget his worries ... Bharati practised these things." [25]. The eye-catching and colourful sights of gardens and groves are a source of perennial delight to him. In fact, he prefers the company of those green plants and tendrils to that of the indifferent and unprogressive human beings. He could feel the peace and the tranquil restoration of his mind brought on by the sight of little innocent birds, boisterous streams and beautiful groves. He would stare at trees, look into ponds intently and raise his chest up to the skies as though to touch it - these are the physical movements to get himself initiated into the mood of poetic inspiration.

No wonder Bharati's poetic mind is activated by nature's beauty. "Man alone can appreciate sun rise, murmuring river, flower gardens and dusks. Early in the morning, the eagle that flies aloft in the skies dces not konw the sun's beauty. The fishes that swim along the sounding current do not delight themselves with the melody of the stream." [26] He rightly enjoys the monopoly of the artist in responding to nature's splendour. His poems describing this splendour are not considered noted

ones as opposed to those which describe other themes. However, Frost and Bharati are interestingly similar in that nature poems form a small but significant portion of their collected works. Bharati's nature poems in particular have not so far attracted any serious attention among the great majority of Tamil scholars and critics who still follow the beaten path of praising his patriotic fervour at the expense of more lasting emotions in his poetry.

Let us now look into a few representative poems of Frost and Bharathi and see how they appreciate nature's beauty. Frost's life in rural New England put him in close contact with nature and her different aspects and phases. It became natural to him, therefore, to use his creative genius to sing of her beauty. The stream that runs, the bird that flies, the wind that blows and all other manifestations of nature excite his imagination. He pours out the feelings of his heart in profuse terms. As Greiner puts it, he has "his witty way of 'saying' his poems" which celebrate and bring out the depth of his admiration for the natural world. However, his admiration for nature is not caused by a blind adulation or an inordinate passion for her beauty. A passage from Alfred Biese might be relevant:

> Probably it has always been healthy to common minds to take some pleasure in her; but it needs no slight culture of heart and mind to grasp her meaning and make it clear to others. Her book lies open before us, but the interpretations have been many and dissimilar. A fine statue or a richly coloured picture appeals to all but only knowledge can appreciate it at its true value and discover the full meaning of the artist.[27]

In his poem 'Stars' (p. 12) the poet narrator, observes a cluster of stars high up in the skies and says :

How countlessly they congregate
O'er our tumultuous snow,
Which flows in shapes as tall as trees
When wintry winds do blow

(11.1 4)

Here, the stars stand for "cosmic nature's indifference to man."[18] It looks as if the poet longs to have that kind of nature which responds to the feelings of man and sympathises with the fate of man. The poet reaches the apogee of his imaginative power when he calls the stars "Minerva's snow-white marble eyes." He expresses his admiration of the countless stars seen across the skies. Then his awareness of the unfeeling and unresponsive qualities of the stars reduces the intensity of his response. Finally the poem ends in deliberately anti-climactic statement about their appearance :

Those stars like some snow-white
Minerva's snow white marble eyes
Without the gift of sight

(11. 10 – 12)

To Frost, the stars appear to chaperone the human fate to its place of rest and he observes a sort of unconcern in that act of the stars as they do "with neither love nor hate." His sense of appreciation diminishes when they become unrelated to human life or human activity. Here we see the poet looking at the stars, an integral part of the vast scheme of physical nature in relation to human life and human sentiments. Bharati uses the similar idea in his poem "Veṇṇilāvē" (Oh! Moon)[20] which describes his intense appreciation of the moon's beauty. He enjoys the sight of the moon, of the boundless blue skies, and it is a source of delight to the eyes like an isle of light; he is bemused to note how the moonlight is more intoxicating than wine and he suspects whether she combines in herself the quality of intoxi-

cation. It is customary in Tamil poetry to compare the beauty of the moon with the smooth face of a young woman. But Bharati becomes aware of the woman in contrast to the un-mutated splendour of the moon, not subject to mere time and space So he sings of the moon:

cātal aḻital ilātu nirantaram
veṇṇilāvē! nin
taṉmukantaṉṉil viḷaṅkuvateṉṉaikol?
veṇṇi'āvē!
niṉṉoḷiyākiyapāṟkaṭalmītiṅku
veṇṇilāvē! — naṉku
nīyum amutum eḻuntial kaṇṭaṉaṉ
ve ṇṇilāvē! [30]

(11. 29 – 36)

[*You are beyond death and destruction*
O white moon!
What does your cool face signify
O white moon?
In the milky sea[31] *which is your light*
O white moon!
I saw nectar like you rise up
O white moon !]

Bharati knows that death and destruction cannot affect the lustre of the bright moon and yet he is at a loss to think what exactly her delightful looks convey to the world of human beings. The moon reaches a state of permanence by conquering death and destruction. Then she reaches a state of immortality by conquering herself which is light. The moon is conceived as divine immortality got out of the churning of the milky sea which is her milky way. There are three levels of meaning; on the realistic level, the moon symbolises love and beauty and on the spiritual level, immortality. The three levels are inter-related by the poet whose poetic vision stands

for an immortal longing of the soul - longing of a soul for the Over Soul, a union between Cakti and Shiva when cosmos is created. Thus the moon becomes a manifold symbol of phenomenal, aesthetic and spiritual love and beauty.

The phenomenal beauty of the moon in her lustrous light is experienced by the poet much more effectively only when juxtaposed against the transient and ephemeral features of human beauty. Like Frost, Bharati is alive to the fact that nature and man participate in each other's lives and share mutually comparable traits like beauty. His songs contain many a delightful reference to such feelings of enjoyment of her beauty. It is worth noting that Bharati goes beyond the phenomenal level of ephemeral beauty and thinks of the aesthetic and spiritual beauty, at the sight of the moon.

The same sense of keen and enthusiastic appreciation of nature's beauty could be seen in Frost's. "To the Thawing Wind" (p.16) and Bharati's prose-poem addressed to the wind (III 129). In Frost's poem, it looks as though he makes an invocation to "the thawing wind" in such enthusiastic terms as "O Loud Southerwester!" and calls upon it to bring to him a glorious atmosphere in the world of nature so that he could feed himself on the sensual experiences (i.e. to hear the singing birds, to see the birds that rebuild their nests after the winter snow and to enjoy the sight of colourful blossoms etc.). In a way, "the thawing wind" marks the beginning of spring, the regeneration of life. It causes everything to move and move on without being static as in winter. The readers may notice that each line except of course, line number 6 and line number 10, begins with a verb in the imperative mood (i.e., "come", "bring", "give", "make", "find", "bathe", "melt", "burst", "swing", "run", "scatter" and "turn"). These verbs are quite in tune with the pelting nature of the blowing wind. It is worth mentioning in this connection that

the tone of "To the Thawing Wind" is surprisingly similar to that of a small poem, a kind of nursery rhyme that children in play schools are taught in Tamil Nadu.[32] Frost wants the south—west wind to

Burst into my narrow stall;
Swing the pictures on the wall;
Run the rattling pages o'er;
Turn the poet out of door.

(11. 11–15)

When we read the lines shown above, we know that :

> ... "the picture" and "the ... pages" are the expected equipment in the poet's "narrow stall" ...
>
> The two concluding lines offer the final insight that fuses all that has preceded .... The hermit is now poet ... living apart from men in certain or many ways. On the wall there is perhaps no picture of the Master of Galilee, but there is probably one of another master, Dan Chaucer... And though the 'rattling pages' are probably not Augustine or Aquines, they are perhaps Virgil or Shakespeare. The poems on the floor need not be lamented for there is proof that they were not lost.[33]

In the whole poem, it looks as if Frost assigns some specific functions to the wind so that it might excite his imagination, arouse his inspiration and turn him "out of door" to sing something more about the "thawing wind". The poem may be viewed as an extension of his wishful thinking and his love of the southwester is so great that he wants the wind to act in deference to his fancy. The wild force of the wind and strong creative impulses in the poet are akin to each other and the unregulated blowing of the wind could inspire the unregulated forces of his creative energy to pour out and

compose a short but interesting lyric like "To the Thawing Wind".

Like Frost, Bharati invokes the mercy of the wind and wants it to blow gently. Unlike him, Bharati entreats the wind against blowing his papers away, disarranging the books on the shelf and tearing the pages off his books etc. He knows that the wind, nature's representative is good at teasing powerless things including men for innocent sport :

Vali yiḻantavaṟṟai tollaippaṭutti vēṭikkai
pārppatilē nī makā camarttaṉ

(1.8)

[You are an adept in teasing weak things for your sport]

In his bid to entreat the wind not to perform those activities. Bharati makes a negative approach in his poetic appeal to the wind. It might imply all the while that the wind in spite of his friendly advice otherwise, is sure to ignore him and do what it does; yet he presents the wind so romantically and it looks as though it may act on his friendly and persuasive words. This kind of romantic spirit and tone implicit in Bharati's poem is obviously echoed in the lines of Frost.

Come with rain, O loud Southwester;
Bring the singer, bring the nester;
Give the buried flower a dream;
Make the settled snowbank steam;
Find the brown beneath the white;

(ll. 1—5)

In the latter part of Bharati's poem such romantic elements are subdued and the writer becomes highly cognizant of the unsubmissive nature of the wind, its monstrous strength, and its intolerance of man's feebleness. Therefore, he wants man

to emulate the wind's strength and boldness and cultivate those virtues so that man could rise above all his weaknesses and put up a strong resistance to the wind and that resistance would place man on terms of equality and mutual respect and then man and the wind could become friends and live in harmony for ever.

Further, Bharati's prose-poem "Wind" can be viewed as an imitation of the Rig Vedic hymns. Like the Rig Vedic rishies (ascetics), he tries to placate nature and wishes man to strengthen himself at physical, material, intellectual and spiritual levels so that he can hope to live in terms of equality with nature. [34]

Let us look into another nature poem of Frost "The Oven Bird" (p. 150) which stands out strikingly similar to Bharati's "Kuruvippattu" (Bird song) (p. 14) [35] in theme although it is quite different in treatment. Frost does not merely describe his love and admiration of nature's beauty but uses that beauty as a background to explain something about human life too. "The Oven Bird" is a summer bird which is unique in all respects. "Unlike most birds, which are spring songsters the Oven bird sings in the summer, and deep in the woods not like other birds in every garden. And whereas most birds sing what sounds like a joyous paean of praise to the beauty of spring, the oven bird seems to sing instead of a time when the leaves are no longer fresh and the flowers are far fewer, of autumn to come, and of dustiness in summer." [36] Frost's appreciation of the oven bird is not so much for the song that it sings as the things that it conveys. It does not foretell the joy of spring but reminds the listeners of the loss of beauty and joy that nature has suffered. Why is the bird so enthusiastic when singing of the loss of beauty? Because it is part of its nature to sing of the loss incurred by nature : Frost implies that the bird "would

stop singing and be as silent as other birds become after spring is gone, were it not for the fact that he knows how ... to make a song out of loss and melancholoy, a song that seems to ask, as clearly as though the question were put into words, what attitude to take toward the lessening and fading away of beauty." [87]

The Oven bird, otherwise called the "teacher bird"
... says the early petal-fall is past
When pear and cherry bloom went down in showers
On sunny days a moment overcast ;
And comes that other fall we name the fall,
He says the highway dust is over all.

(ll. 6 – 10)

It reminds man of the coming of the fall season. The fall is going to affect not merely the world of pear and cherry but the world of human beings as well. The dust that covers the highway makes him more conscious of the dust that covers his life's way. The bird acts as a timely reminder to man of his approaching fall and the need to protect his life against the many pitfalls and perils that he may have to encounter.

The bird is used by the poet to ask the readers and himself a question that concerns human and natural life in general :

The question that he frames in all but words
Is what to make of a diminished thing.

(ll. 13 – 14)

It is true that the bloomless summer reminds the poet of the verdant spring. But man wastes his time keening on the loss of beauty and fertility. He can as well learn to be wise enough to think that summer will be followed by spring [88] as "a diminished thing" will once again become full grown in the course of time and the bird's question is answered in that it

is inevitable for man to make the best out "of a diminished thing." Therefore, "whether he writes about a song bird or a seascape there is always a glimpse of something ironically parallel to human experience. The sweet pathos of "The Oven Bird" comes from the tone of the human regret in his song. He sings sadly of summer, remembering spring, just as man looks upon his every day life with the discontent of one who judges reality by the dream of Eden ......"[39]

The Tamil poet treats the bird of his poem "Kuruvip-paṭṭu" similarly. The poet raises the bird to the level of a divine being and wants man to learn the secrets of life from it. According to him, the bird is competent to teach mankind, because cares and anxieties of human life never seem to befall her. The broad daylight is her home and her home exists everywhere and therefore nowhere. Poverty and riches have no meaning for her. She frequents only beautiful, soaring tree tops and shady places. She sings and sports all the time as happiness is her way of life.

anpiṉaik kaikkoḷḷatā—itai avaṉikkiṅku ōtiṭatā
tuṉpam iṉiyillai — uṉ tuyaraṅkaḷ oḻinatatatā
cattiyam kaikkoḷḷatā — iṉic caṅcalam illaiyatā

(11.21 - 23)

[Observe love and teach the world this.
No more pains for you. Your troubles are gone.
Observe truth and no griefs henceforth]

So the bird becomes the symbolic embodiment of all cardinal virtues of life at both the theoretical and practical levels, because the bird does not merely theorise on life's virtues but lives those virtues herself. Bharati's poem "kuruvippāṭṭu" in addition to its expressing the writer's appreciation of nature's beauty, as symbolised by the song bird, can be emblematic of nature's instruction to man as well. This could be seen

much more readily with reference to Bharati's "ciṭṭukkuruviyaip-polē" [Like a Sparrow] (II 119) a companion poem to "kuruvippāṭṭu". He says therein:

viṭṭu viṭutalaiyāki niṟ pāyintac[10]
ciṭṭukkuruviyaippōlē

(11. 1-2)

[Give up the world and seek freedom of stillness like the sparrow]

Frost's poem "The Oven Bird" can be said to be subtler in its symbolic representation of the bird in the sense that the poet's description is more intellectual than emotional and the lines show a clearer sense of logic and reasoning. The poem ends up with a question which leaves us to think out the possible answer to it for our selves (see above, p. 30).

Thus we see the two poets bring man and nature nearer to each other and make nature suggest to man the inherent virtues of her way of life. Nature's suggestion is far more impressive than whatever knowledge man receives in a sophisticated human set-up. The reason is that the process of institutionalisation limits human understanding of life whereas nature offers a clean and complete understanding with a direct bearing on the fundamental virtues of life. Though it may sound a little ironic, Frost and Bharati can be considered exceedingly judicious in presenting the bird (the representative of the world of nature) as capable of suggesting to the human world life's important values much more effectively than the poets themselves.

Frost and Bharati appreciate nature's beauty and also seem to pray and plead for the preservation of that beauty. This could be seen in Frost's 'Rose Pogonias' (p. 19) and Bharati's 'piḻaitta teṉṉan tōppu' [The palm grove that escaped

destruction] (III 34). In "Rose Pogonias" Frost makes a strong plea that a green meadow, full of colourful and sweet-smelling rose pogonias, be spared by the mowers. The plea is made out of his sheer admiration for the beauty of the meadow. The meadow, overgrown with rose pogonias and encircled by tall trees, provokes in the poet thoughts about a holy temple. The temple is there to celebrate the innocent beauty of the colourful meadow. The holiness will be sullied if the mowers invade the place to perform their cruel task of cutting, not only the grass but the flowers mingled with it. Therefore, the poet poses as the guardian spirit of the meadow and says :

We raised a simple prayer
Before we left the spot,
That in the general mowing
That place might be forgot ;
Or if not all so favoured
Obtain such grace of hours;
That none should mow the grass there
While so confused with flowers.

(II. 17 — 24)

The poet is interested in protecting the pleasant confusion of flowers and grass over the meadow. The word 'confused' in the last line of the poem shows how thick the meadow is overgrown with flowers and therefore how precious it is to save these flowers from the mowers. "... The use of 'confused' gives the reader to understand the presence of that degree and manner of mingling, that merging of grass with flowers and flowers with grass, that type of inter-relationship which cannot be resolved, for in the mowing grass and flowers cannot be separated."[41]

The readers can see that Frost is worried about the future prospects of the pogonias' beauty and seems to pray

for their protection. In the case of Bharati, he feels highly relieved to note that a few palms have survived the ravages o a storm; so the saved palm grove in his "piḻaitta teṉṉantōppu" was at the brink of complete destruction which perhaps, by the timely intervention of some benevolent supernatural force could not come to pass. Its past reminds the poet of the catastrophe to which it was exposed and the kind of narrow escape it has had. Therefore he seems to make a thanks-giving prayer to Parā Cakti that blessed the grove with a lucky-otherwise terrible-past. He says:

iravi niṉṟatu kāṇ — viṇṇilē iṉpavoḷittiraḷāy
paravi eṅkaṇumē — katirkaḷ pāṭikkaḷittiṭavē.
niṉṟa marattiḷaye — ciṟiyatōr niḻalil iruntēṉ.
eṉṟum kavitaiyilē — nilaiyām iṉpam aṟintu koṇṭēṉ.
vāḻka parā cakti niṉaiye vāḻttituvōr vāḻvār,
vāḻka parā cakti — itai eṉ vākku maṟavātē!

(11. 11—16)

[You see the sun stayed in the skies like a joyous heap of light.
It was spread everywhere; its rays enjoyed themselves singing in praise of cakti
I was under the shade of a small tree
That escaped destiuction and experienced the ever-lasting bliss of poetry.
Long live Great Cakti – those that praise you will live long
Long live Great cakti – my word would never forget this]

A parallel between the saved palm grove and the poetic creation can be established. Bharati discovers a similititude which enhances the intrinsic nature of the poet's creative experience. Life by itself is brittle and mutable. But the poetic life is immutable and therefore, it is beyond time and space.

With the Grace of Goddess Cakti, he effects a two-fold transcendence of his poetic creation first by his poetic muse and then by the blessings of Cakti. Finally the creative muse and Cakti merge into each other and the poet therein is submerged and experiences an ever-lasting bliss of poetry.

Therefore Frost and Bharati do not appear to be reconciled to the idea of sacrificing nature's beauty either intentionally or unintentionally. They make a fervent appeal so that the innocent beauty of nature be spared.

The poems of Frost and Bharati discussed so far would reveal that both writers are similar in their theme but vary in their treatment of their theme of enjoying and appreciating nature's beauty. The poems of Frost are subtle and intellectual and those of Bharati topical, emotional and sensuous. It might not be far from the truth to say that Frost's approach is rational and therefore affords a remote scope for sensuous touches. He is objective and more suggestive Bharati presents an ephemeral thrill which he entertains at the sight of nature and blends it with something capable of immediate appeal to the finer feelings. His approach is more romantic. His appreciation of nature is combined with the topical interest of his days and this could be seen very well in the poem "Kuruvippāṭṭu" or "ciṭṭukkuruviyaippōlē" where he speaks of the bird's freedom and this brings into his mind the political freedom that he wants his country men to enjoy, the freedom from the tyranny of the British rulers in those pre-independence days.[12] Naturally his description of the bird 'ciṭṭukkuruvi' becomes emotional. Once the emotions are roused, there can be little place for Reason or Intellect and they are completely fed upon the senses[13].

Next both writers seem to include necessarily the human beings living in the world of nature. In that world, man and nature coexist and sometimes they resist each other. When

they coexist their relationship is consistent and friendly and when they resist, it degenerates into inconsistency and unfriendliness. The chapter that follows will discuss these two types of relationships.

3

The Relationship between Man and Nature

Mutual amity between man and nature enables man to live a conflict-free andharmonious life in his surroundings. Man has to recognise nature's powers and accept her, as she is, not as he thinks she ought to be. Only then he can establish a harmonious life in close contact with nature. It is true that nature is not uniformly kind nor is she uniformly unkind to man. Sometimes man, to his utter dismay, finds that she acts in opposition to his great hopes and dreams and poses a terrible challenge to his existence. Yet man is not to despair of his relation with nature. Instead, he can wisely avoid her when she appears unkind and get the most out of her when she is kind to him.

This attitude of discrimination is necessary if man is to live on intimate terms with nature. It should not be considered a time-serving device but only a wise and indispensable mode of man's life. Ultimately, "nature in her ever constant, ever-changing phases is indispensable to man...; she influences him in manifold ways, in mind as well as body... Man tries to lift her veil, and through science and art to understand her inner and outer beauty the scientist in her laws, the man of religion in her relation to his creator, the

artist in reproducing the impressions she makes upon him."[1]

Thus the many-sided contact between man and nature reveals more of man's life and his surroundings. After all, man is no match for nature who scores an easy victory over him and drives him to realise his littleness. Yet man does not have to view his defeat as nature's act to humiliate him but to take it as a proud step forward in his lofty pursuit of nature's secrets. He almost becomes conscious of her greatness and kindness and tries earnestly to come to terms with her, understand her and finally enjoy the benefits of a peaceful and friendly understanding of her. So there is always some kind of interaction going on between them. When man sees too much of himself in that interaction, he fails to recognise her superiority and goes into contention with her.

A few of Frost's poems show us such a rival relationship and some others the desirability of a harmonious and friendly contact. Likewise Bharati's poems hold out a significant place for man in the world of nature, where there is no discriminiation between the animate or living and the inanimate or non-living things of the world; hence, Bharati could not conceive of any possibility for a rival relationship to come into existence between man and nature, as in the case of Frost. This kind of equation is not the result of a pantheistic belief but his profound faith in Vedantic philosophy and Cakti cult (see below, p. 47) which he has gained through the reading of the Hindu scriptures.

According to Tantric philosophy[2] Cakti, the female aspect of Saguna Brahman [the personal, God] and the creative force of her counter-part Cakta, creates the world of Prakriti [Nature], and Manushayatwa [Human Nature] ; and the Hand of the Divine Power is seen in and through them.

Cakti is thus the Mother Goddess. "The Goddess is sometimes worshipped alone, but more often in conjunction with her consort ..... The philosophical principle running through the worship is that Cakti, the female, is the earth-force, ever active, ever changing and perpetually creating the illusions that constitute the phenomenal world."[3] Therefore the immanent spirit of the Divine Being removes all peripheral distinctions and makes the human and non-human worlds equals. Bharati who subscribes zealously to this basic principle of Tantric Thought could not but draw the equation between Manushayatwa and Prakruti through the Grace of Bhagavan [God]. He so poetically identifies himself with the living things of the natural world that he sings in "JayaPerikai" [Proclamation of Victory] (II 118) :

Kākkai kuruvi eṅkaḷ cāti
Kaṭalum malaiyum eṅkaḷ kūṭṭam
nōkkun tisaiyellām nāmaṉṟi vēṟillai
nōkka nōkka kaḷiyāṭṭam

(11. 9. – 12)

[Crows and birds are our race
The vast sea and hills, our tribe
Wherever we turn, we see ourselves
The more we see around, the greater is the ecstasy].[4]

In the cosmic consciousness of the poet, the "nāṉ [I] merges in the Universal Self and becomes "nām" [We]. The creative vision of the writer seems to function at two levels. meaning; a poetic level where the self of the poet sees itself reflected in all things, animate and inanimate i.e., kākkai, kuruvi, kaṭal and malai [crows, birds, sea and hills] and a philosophic level where the self of the poet becomes Cakti who sees her own image as the physical manifestation of the world.

Therefore Bharati is alive to the fact that man and nature participate in each other's life and his poems abound in delightful references to his personal reactions to the enjoyment of her divine beauty, the beauty through which the poet experiences the prevading influence of God.[5] In the poems of Frost, nature acts as a medium and a mode to fix the place of man in the created order. However the two poets know full well that the standards and values of man's world are different from those of the natural world. Yet they want the two to be brought together so as to exist in harmony with each other.

Unlike the poems of Bharati, in which there is consistent treatment of a harmonious relationship between man and nature, some of Frost's works reveal a relationship which is more often an unhealthy rivalry between the two. This is because Frost, forming part of the technocratic society of America, feels that man with the aid of his knowledge of modern science and technology, tries hard to conquer nature in spite of her basic supremacy. Hence his relations with the forces of nature become strained, unfriendly and confused.

Frost illustrates this kind of confused relationship in one of his poems "Storm Fear" (p. 13). He presents a man whose mind is pre-occupied with a sense of terrible fear of a cold storm; he is not lonely in his house but with his wife and child. It is natural that he should be a little cautious of the wild forces of nature such as fires, tornadoes, storms, or cyclones so that he may protect his family and himself from harm. But it is unnatural if his mind is completely obsessed by the fear of storm. He attributes human qualities to the storm (through personification) and imagines that the storm is trying with a vengeance to blow up the lives of his loved ones and himself. He is upset: he calls the storm a "beast" and thinks that ".... the storm has a personal grudge against

him' Forgetting that nature is both inhuman and impersonal, he fears [her]. No reader will deny that part of the poem's theme is the understandable fear caused by an experience with nature's awesome power. But the personal hostility that the man fears is a creation of his own terrified imagination. He confuses his relationship with nature by interpreting it too narrowly." [6] The first line of the poem, "When the wind works against us in the dark" shows that the speaker is scared of the storm because he feels that it is purposely working against men. The storm does not work against any one, nor does it have any malicious purpose. It just blows under the influence of the atmospheric conditions. It is interesting to note that the fear of the speaker is suggested throughout the poem. Frost deliberately uses words like "whispers" and "creeps" in order to convey the terrorizing effect of the strom in terms which are descriptive of human life. The speaker's mind is troubled by a doubt whether he and his family can survive the storm at all :

And my heart owns a doubt
Whether 'tis in us to arise with day
And have ourselves unaided

(11. 16 — 18)

It is true that the storm sometimes blows violently. But it is untrue that it blows only to sweep him away. There is thus no need on his part to "count" his "strength, Two (man and wife) and a child" because he can never hope to form a mighty opposition against the storm; nor can the largeness of his family remove the insecure feelings from his mind. So the way out for him is to face the storm and protect his family and himself. He can use his common sense and intelligence and take control of the situation. Thus the poem "Storm Fear" shows how a confused notion of man's relationship with the world

of nature will always involve the human beings in unnecessary worries.

The same theme of storm—fear is treated by Bharati in his poem "puyaṟ kāṟṟu" [Storm] (III 34). He describes a violent storm that hit the whole of Tamil Nadu in the year 1916—17.[7] The coastal city of Pondicherry[8] where Bharati sought political asylum from 1908, was exposed to the ravages of the storm. He heard reports and witnessed scenes of terrible destruction caused by nature's commotion. But the shady grove which belonged at that time to one Krishnasamy Chettiar of Muthaiyalupet in Pondicherry, the place were Bharati used to sit for hours together in communion with the Muse of Poetry, remained untouched by the monstrous storm — the trees and plants therein stood unaffected and as fresh and green as ever before. It was a mysterious spectacle to everyone but Bharati and he knew that Mother Nature had been generous enough to spare his 'Mount Parnassus'. Only this awareness of nature's benevolence inspired Bharati to compose this short poem of three quatrains in a dialogue form. The dialogue is between the man and the wife of a house. As in Frost's "Storm Fear" they are worried about the security of their children. The woman is actually frightened and she causes her husband to be aware of the wild blowing of the wind. The man notices the terrible scene. He is not upset nor does he entertain any sense of hostility toward the storm. Unlike the speaker of the "storm fear" he knows full well that the storm has no particular motive of blowing him up. He readily commits his family and himself to the protection of Parācakti[9] and prays to Her to save them from danger.

vānam ciṉantatu vaiyam natuṅkutu
vāḻi parācakti kāttiṭalē!
tīṉak kuḻantaikaḷ tuṉpap paṭātiṅku
tēvi aruḷ ceyya vēṇṭukiṉṟōm

(11. 5-8)

[Skies raged; earth shivered
May Goddess Paracakti protect [us]
Helpless infants not to be harmed
We pray to Goddess for Her blessings]

The man and wife of Bharati's poem are extremely conscious of the havoc which the storm has caused elsewhere or might still cause to their family. They are also conscious of the fact that they have nothing at the human level to control the devastating force of nature.

The course of action taken by Bharati's couple is in keeping with the Hindu belief. According to it "Brahman or the Impersonal Absolute is the ultimate reality; the phenomenal world is the result of Maya ... Brahman .... [at once Nirguna Brahman the Impersonal Absolute and Sarguna Brahman, the personal God] in association with Maya appears as Isvara or the creator-God. Maya is the power out of which the universe is created...... The phenomenal world which is not unreal proceeds from the Absolute and returns to it in dissolution."[10] It is further held that the universe is a manifestation of the union of Siva and Cakti. Siva the absolute is the passive principle and Cakti the active principle that creates. Siva and Cakti are inseparable. The Universe is created, as it emerges from the womb of Cakti.[11]

Elements like air, water, fire and earth, the constituents of the phenomenal world, are completely independent of man; man has to submit to them willingly or unwillingly whether his submission brings him good or bad. However, it is not a slavish submission but an obedience to the Divine Power, a recognition of an all pervasive presence. Therefore the prayers uttered by Bharati's man and woman may be answerad and they could hope to be protected from the storm's ravages. From the discussion of Frost's "Storm Fear" and Bharati's

"Puyar̲ Kār̲r̲u" we can observe that there is a marked difference in their attitudes to nature. The former's is essentially rationalistic and the latter's worshipful.

The same difference in the attitude could be observed in the poems "Sand Dunes" (p. 330) of Frost and "nāyir̲u vaṇakkam" [Sun Worship] (II 102) of Bharati. Frost's poem describes a fear entertained by the speaker at the sight of the sea. Doyle offers a beautiful analysis of the poem : "The sea waves are introduced and compared with dunes; the sea buries in the sand dunes (that it has made) those she could not drown; the sea may know sea things but not man and man's mind; the sea has been left a ship to sink and may be left a hut to destroy ..."[12] The poem brings out the evil design of the sea and its efforts to devour mankind. Obviously, the speaker feels antagonistic towards the sea as he fears it terribly.

His fear is of course an understandable fear. There are many things in nature which man fears and loves along with those he enjoys. He cannot always hope to claim positive virtues for nature. He should also learn to accept her negative aspects like wrecking man's life and properties and destroying his navigational ventures for commercial purposes. So far, the speaker's attitude towards the sea is one of fear. That is fine. But in the middle of the poem, his attitude change into that of antagonism :

She may know cove and cape,
But she does not know mankind.

(11. 9 – 10)

The sea may not know mankind but certainly it is not her conscious design to drown mankind. Men get themselves drowned because they are careless in their dealings with the dangerous sea. So the point is that the speaker attributes a

personal motive to the sea and says that the sea passes her victims on to the sand dunes:

They are the sea made land
To come out at the fisher town
And bury in solid sand
The man she could not drown (11. 5—8)

The speaker's antagonistic feelings towards the sea continue to bother him as he treats the sea like a human being and entertains an unreal animosity towards her. The sea, being a part of nature, cannot avoid being what she is nor can man make her adjust to his desires. By virtue of his common sense or faculty of reason, he may avoid her wisely or try to control her.

Unlike other poems, "Sand Dunes" ends on a triumphant note: "And the SEA may come ashore and vent its fury upon those who have evaded the green wet waves. Possessions entrusted to the dunes may be lost as were those entrusted to the waves, but the mind of man will not be intimidated it will be making new plans before the debris has been removed"[19] Thus at the end his confused sense of relationship is overshadowed by his triumphant feeling. This might be due to his confidence that his knowledge of science and technology could teach him the ways of controlling the elements of nature, partially if not fully. If it will not be too much of a critical speculation, it can be said that Frost might prefer man's idea of understanding nature scientifically to his idea of trying to control her.

Bharati's poem "ñayiṟu vaṇakkam" does not treat of man's rivalry with nature but a respectful adoration and a worshipful submission as experienced through "ñayiṟu" [Sun]. The poet observes the delightful spectacle of the sun's rays

spread all over the skies and the seas. The water particles of the tall and mounting waves of the deep and expansive seas are paying tributes to the Sun God in terms of the worshipful and harmonious sound of the moving tides. He says:

Uṭal paranta kaṭalun taṉuḷḷe
Ovvōr nuṇṭuḷiyum viḻiyākac
cuṭarum niṉṟaṉ vaṭivaiyuṭ koṇṭē
curuti pāṭip pukaḻkiṉṟa tiṅkē

(11. 5—8)

[Large bodied sea within
each minute particle of [water] like the eye
takes your brightness in and
sings harmoniously in praise of you here]

He says further that his mind, like the sea, is filled with prayers to the Sun and he begs to be blessed with the Light of Life. Of course, the poem is an example of Bharati's devotional poetry where readers see him as a Vedantist and religious mystic worshipping the Mother Goddess as manifested in the various forms of Nature.[14] The sight of the sea does not provoke in the writer any sense of rivalry between opposing forces nor does he look upon the sea as a medium through which to defy the challenge to man from the natural world. It is almost instinctive in him to look upon ths sea as a manifestation of the Mother Goddess and not relate her to Man and his environments. The sea as part of man's environments is only a secondary consideration to Bharati. Therefore he treats the sea as his divine guide and wants to emulate her devotional spirit of making worshipful prayers to God.

Let us now look into a few other poems of Frost and Bharati on man and nature similar to one another in their

themes but not in their treatment. Frost's "A prayer in Spring" (p. 17) invokes the blessings of God to give the poet all the joys of life. The prayer is uttered in spring, which is the harbinger of birth or regeneration of life. He prays to God to give him all the beauty and plenitude of spring so that his life will itself become a spring, a source of joy. He wants "pleasure in the flowers," "pleasure in the orchard," and the happiness of "darting bird," all from the world of nature. So it looks as if the prayer is made to the Creator God [Iswara] and he seems to feel the divine incarnation in the spring, the giver of colour and beauty to the natural world. He feels that he is a part of it and so he can never isolate himself from it. He submits himself to Him and entreats Him to give the love and harmony characterising the life therein. The repetition of the word "give" in the poem suggests that it is similar to the common Christian prayer, found in the Bible.[15] It might be fitting if the title of the poem where changed a little, that is, from "A Prayer in Spring" to "A Prayer [to] Spring."

The first stanza of the poem brings out the poet's desire to protect himself against all uncertainties of life like the failure of harvest and to seek the divine support. Therefore he prays :

Oh, give us pleasure in the flowers today;
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year.

(ll. 1 - 4)

Since the very thought of a failing harvest makes him feel uneasy, he pleads that he be not led into the formidable prospects of the uncertain future. Obviously he confesses his helplessness and his absolute dependence upon the world of

nature. Nature will not betray the poet or anyone who trusts her. The poet's trust in nature is likely to be rewarded in terms of a good harvest! Therefore the words of prayer that he utters in "A Prayer in Spring" indicate his desire to enjoy the trust of nature and also to maintain a smooth and harmonious relationship with her.

The Tamil poet in "kāṇi nilam vēṇṭum" [Need an acre of land] (II 26) wishes as it were, that he have an acre of land with a beautifully constructed house, surrounded by a few coconut palms; he is not interested in owning a palm grove-to give him sweet coconut water and to carry the vibrant breeze around; the pearl-bright moonlight and the music of the nightingale blending with each other to enhance their appeal to his visual and auditory imagination. Bharati conceives of such a romantic world in his mind and entreats Goddess Parācakti to bless him with poetic inspiration while in that world. The Muse of poetry in the form of a virgin might no doubt arouse the yearnings which he could wish for in his romantic world and there the union between the poet and the Muse of poetry results in the genesis of his great creative works not necessarily in amorous poetry but in sacred poetry, because the union takes place in the presence of Goddess Paracakti and it transforms romantic love into sacred love towards Cakti. He says;

pāttuk kalanṭitavē – aṅkēyoru
-paṭṭinip peṇvēṇum; eṅkaḷ
kūṭṭukkaḷiyiṉilē – kavitaikaḷ
koṇṭutaravēnum; (11.6—19)

[There must be a chaste woman whose voice
must be blended with mine and
great poetry must be borne in our
happy union] [16]

It is obvious now that Bharati's prayers are to Goddess Parācakti to give him an atmosphere in which great poetry is possible, an atmosphere of calmness and tranquility a white marbled abode, tall palms carrying fresh breeze, a crystal clear well nearby, the bright moon light and a nightingale – all from the non-human natural world except the white marbled house. The house therein relates the life of man to the world of nature; nature in a harmonious relationship is bound to offer man the gift of the highest kind, the gift of poetry. Therefore "Bharati's poem "Kāṇinilam vēṇṭum" is a great creative work. We may see that he illustrates through his poem the kind of delightful life he wants, in harmony with nature." [17]

The American poet invokes nature to endow him with "pleasure in the flowers," "pleasure in the orchard white", happiness "in the darting bird" and the gifts from nature contemplated by Frost compare favourably with the gifts from Parācakti. Bharati pleases himself to ask for an acre of land, pearl bright moon light and the nightingale's music. Both are equally interested in the sensuous experiences of eye and ear. Perhaps the sensuous pleasures experienced through contemplation of nature are the easy media with which to conceive of a romantic world, where there is an ideal relationship between man and nature, based upon love and harmony. A practice of this love and harmony is a fulfilment of life. Bharati goes beyond the sensuous experiences of his romantic world and transforms them into a sacred love which becomes the medium of communion with Goddess Parācakti. Frost says:

For this is love and nothing else is love,
The which it is reserved for God above
To sanctify to what far ends He will,
But which it only needs that we fulfill.

(ll. 13 - 16)

Thus Frost and Bharati can be said to pray for a state of life where man could realise his higher aspirations – those of Divine Love and creative writing — while in happy communion with nature's surroundings.[18]

The recognition of such a harmony depends upon the acceptance of the fact that man has to incorporate himself into nature's harmonious scheme of life and be an integral part of it. Otherwise, he finds his life a continual struggle for existence. To accept nature with complete submission spares him the painful awareness of the common ills as in Frost's "In Time of Cloudburst" (p. 369).

The speaker of "In Time of Cloudburst" is aware of the serious loss caused by a heavy "downpour and how it affects a farmer's life. Rain, when there is too much of it or there is too little of it, poses great problems to tillers of the soil. Modern science has taught man how to meet droughts, that is, by using bore wells, and drill points for irrigating the lands. But science has not yet taught him how to protect his farms and gardens against the violence of nature. The maximum he can do is to adopt an attitude of wise passiveness, as expressed by the poet in the following lines :

Let the downspour roil and toil !
The worst it can do to me
Is carry some garden soil
A little nearer the sea.

(11. 1 — 4)

While saying so he keeps his emotions under control by deliberately underestimating the grave loss. Is it out of his frustration that he blurts out his feelings and tries "fictionalizing to turn disadvantage into advantage?"[19] No. It is only out of his awareness that nature is independent of man and that

therefore he can neither stop nor create rains. The best way out for him is to adjust himself to nature and repair the loss so that subsequent rains may not increase the damage or he can, if he wants to, leave the land that "has gone down ditch" and try another stretch of land all over again in the hope of reaping the best. These are the alternatives open to him. Of course, either one involves endless and untiring industry. He cannot help undergoing that arduous process.

The man's reaction to the heavy rains is quite realistic because he takes the "cloudburst" as something indispensable and therefore unavoidable. Perhaps this is the right attitude or bent of mind with which to face the natural happenings like a "cloudburst." This saves him an unnecessary and unwanted tension that he may develop in himself towards the world of nature if he chooses to clash with it. The avoidence of such a tension qualifies him for establishing a harmonious relationship with nature. The speaker himself feels :

May my application so close
To so endless a repetition
Not make me tired and morose
And resentful of man's condition.

(ll. 25 — 28)

He hopes that such repetitive experiences do not make him feel weary of human existence. Thus readers can see that the speaker of "In Time of Cloudburst" maintains a harmonious relationship even in adversity.

In Bharati's poem "maḻai", [Rain] (III 33) there is a graphic account of what happens while raining : thunder rages; floods rush; winds roar and lightning streaks across the skies. Bharati feels as though there is a shake-up, at the cosmic level, of men and things and poses a mighty question of what

causes such a terrible downpour. Of course, the question is not easy for a layman to answer—not in terms of astronomical science; he pours out his turbulent reaction to the rain :

anṭam kuluṅkutu tampi ! – talai
āyiram tūkkiya cēṭaṉum pēypōl
miṉṭik kutittiṭukiṉṟāṉ; – ticai
veṟpuk kutikkutu; vaṉatuttēvar
ceṉṭu paṭaittiṭukiṉṟār ; — eṉṉa
teyvīkak kāṭciyaik kaṇmuṉpu kaṇṭōm !
kaṇṭōm kaṇṭōm kaṇṭōm — intak
kālattiṉ kūttiṉaik kaṇmuṉpu kaṇṭōm
(11. 17 - 24)

[Universe violently shakes, brother !
Thousand headed snake [20] dances like a ghost in frenzy.
The mountains [21] in all directions feel uprooted.
The celestial gods gird themselves for battle.
What a divine spectacle before us .
We saw, we saw the cosmic dance]

There is a complete and spontaneous acceptance of the fact that rains are narure's blessings to mankind and are a divine gesture in token of a grand-scale generosity towards the human world. Rains outwardly unruly and destructive shaking mountain ranges and uprooting trees and plants are beyond man's control. Despite the fact that rains which symbolise the life-giving force (water) for man. he must learn to accept her good and ignore bad aspects. Only then, a harmonious relationship between man and nature is possible. The speaker of 'Frost's "In Time of Cloudburst" and the onlooker of Bharati's "malai" are similar in their attitude to the downpour except for one essential distinction. Frost rationalises his experience and presents his speaker as accepting rains out of practical necessity for human life. But Bharati elevates his experience

to the divine level and describes what he witnesses as an illustration of divine gesture (see below, p. 90). Any way both are alike in the sen·e that they recognise the need for man to live in harmony with nature. The sound effect of Frost's first stanza (see above. p. 57) is in contrast to that of Bharati's first stanza :

> *tikkukkaḷ eṭṭum citaṟi - takkat*
> *tīmtarikiṭa tīmtarikiṭa tīmtarikiṭa tīmtarikiṭa*
> *takkai yatikkutu kāṟṟu-takkat*
> *tāmtarikiṭa tāmtarikiṭa tāmtarikiṭa tāmtarikiṭa*
>
> (*ll. 1–4*)

What effect, Frost's use the rhyming words like "roil", "toil" and "soil" produces in order to create the impression of the actual dropping of water particles, is carried out by Bharati's onomatopoeiac repetition of "tīmtarikiṭa" and "tāmtaikiṭa" and "tamtarikiṭa" suggesting the sound of thunderous rains. Eventually in both writers, it can be observed that dental consonant sounds dominate throughout the poem. Perhaps that is the most poetic way of presenting "the world-old way of the rain" as seen in "kālattiṉkūttu" [Play of time].

It is clear now that a harmonious attitude puts man in his right perspective when he looks at nature and he is enlightened on how he is an integral part of the divine scheme of life. No doubt this is a welcome awareness in man, which may lead him into greater mysteries of life, governing the human and the non-human worlds. For example, Frost's poem "West-Running Brook" (p. 327) will show how man's harmonious attitude will enable him to interpret the running of the brook as symbolic of the core of life that runs in and out of him. The poem presents a young couple who happens to see west-running brook during their stroll across the countryside. They try to interpret its unique characteristic of running

west while all other brooks are running east to merge in the sea. The woman calls the stream "West Running Brook" and desires to marry it so that her husband, the brook and herself will become one with each other. While musing on such a unity, she watches a wave hit a sunken rock and go up a little in the air and fall back into the water. She imagines that the brook has heard her proposal and expresses its acceptance by waving to her. She takes the natural act of the brook for a personal response. But on the other hand :

> The husband rejects the suggestion of a personal acknowledgement from the stream. He points out that there is always a wave at that particular spot because of the submerged rock. Explaining that in this momentary position the wave neither gains nor loses, the husband goes on to use the wave as a metaphor for life. He suggests that all life has within it the power to resist its own decay.[22] .

There is a striking difference in the attitude of the man and wife toward the brook. She reads a personal response into an impersonal force of nature, whereas he recognises the impersonal quality and interprets its flowing rightly. The backward movement of the brook represents the tendency of human beings to fall back upon and reach their very origin or source. In times of stress and strain, men explore the nature of their existence and try to understand it. By so doing, they pay a tribute to their "source ". In other words, human beings who are born into this world are exposed to different kinds of tortuous experiences inevitably leading to decay and death. Though human individuals disappear, human life continues. Human existence goes on and on. Frost says:

> *It is this backward motion toward the*
> *source,*

Against the stream, that most we see
ourselves in,
The tribute of the current to the source
It is from this in nature we are from
It is most us

(11.73—77)

The husband's interpretation of the West - Running Brook" is a rich addition to human understanding of nature. His enlightened atitude toward nature leads him to a profound clarification of life's secrets. Unlike his wife who is confused, he has a elear perception and sees a kind of everlasting harmony which relates man and nature. It is this relationship that helps man understand nature and live in complete unison with her.

The backward motion of the brook is a significant revelation regarding man's life.

It is from that in water we were from.
Long, long before we were from any creature

(11.45 - 46)

The same motion, not necessarily backward but in every direction, symbolises life for Bharati. His prose—poem on "kāṟṟu" [Wind] (III 121) affirms his philosophic belief that movement or motion characterises life in all things, animate or inanimate. Bharati observes :

acaikiṉṟa ilaiyilē uyir niṟkiṟatā? am
iraikiṉṟa kaṭal – nīr uyiral acaikiṉṟata? ām
kūraiyiliruntu pōṭum kal taraiyilē vilukiṉṟatu
ataṉ calaṉam etaṉāl nikaḻvatu? Uyiruṭaimaiyāl
ōṭukiṉṟa vāykkāl enta nilaiyil uḷḷatu? uyirnilaiyil

(11. 1—5)

[Is there life in stirring leaves? Yes
Roaring sea – is its water stirred by life? Yes

Rock being dropped from housetop falls on the ground
Its motion, what is it due to? Life force
In what state is the running brook? It is the state of life]

Bharati's cosmic consciousness leads him into the realisation that the Prime Mover causes the motion of every object in the human and natural worlds. Eventually there cannot be any distinction between the two in the eyes of God as there is divine life in both. The Tamil writer affirms that the Vedic scriptures have been proclaiming for centuries together that all manifestations like crocodile, bear and onion plants are nothing other than the constituents of the Prime Mover or Anima Mundi. [23] Bharati views the relationship between man and nature as one, of equality and all natural objects can be treated as constant reminders to man of this need for peaceful co-existence. Thus the idea of movement or motion symbolising life is present in both Frost and Bharati because the two writers dwell on nature not merely at the realistic level but at her higher level too. They are aided by their rational and mystical perception respectively.

The sense of equality between man and nature in cultivated can lead to a fellow-feeling based on love and sympathy. Man may realise

All things both great and small
For the dear God, who loveth us,
He made loveth all.[21]

(11. 648 — 650)

Sometimes man bitten by cares and anxieties of life, has little time to think of the element of divinity in things around the world and suffers the pricking conscience like that of the companions in Frost's "The Exposed Nest" (p.136). The poem tells us about the unpleasant experiences of the narrator's companion who meddles with the nest of a bird. He exposes

the nestlings "defenseless to the heat and light" by running a cutter - bar over the nest. Perhaps it is not his deliberate intension to disturb the bird. Whatever might be his excuse, he has harmed the innocent mother-bird and her young ones. He has not merely disturbed their nest but separated the mother-bird from her nestlings: the mother-bird, when she returns home, will find her young-ones in changed surroundings and thus might reject them. There is no use attempting to build another nest. It would be after all, a man-made and an artificial nest, which the mother can easily recognise. Of course, the poor little ones may not have felt anything of the intruder's destructive hand. Every time the narrator and his companion move "the nestfull" and see if they could fix a nest in a bunch of "wilter fern, steel bright June - grass", the young birds stand up to them as if to their mother,

> *The way the nest-full every time we stirred*
> *Stood up to us as to a mother bird*
> *Whose coming home has been too long deferred.*
>
> (ll. 20 – 22)

The two companions seem to be aware of the fact that their "meddling" is not going to be useful for reuniting the mother-bird and her young ones. They would like to do some thing about it because they feel guilty and want to make good the irreparable damage done to the birds by an accident that greater care and deeper sympathy would have prevented. Unlike human beings, the poor birds have no insurance for their home.[25] They belong to a different world, the world of nature, where there are no court proceedings against the offender, and the offender can be free of the fear of being asked to pay any compensation for his offence. Yet his companion feels morally bound to help the young birds out of their suffering. It is the right kind of feeling arising out of the right kind of relationship with the world of nature. But this relatiohship

which they discover, is not sustained, because the narrator and his companion seem to think that they can manipulate the reactions of the mother-bird in favour of her young ones by building a duplicate nest for them :

That was a thing we could not wait to learn.
We saw the risk we took in doing good,
But dared not spare to do the best we could
Though harm should come of it; so built the screen
You had begun, and gave them back their shade.

(ll. 26—30)

It is obvious that they undertake to perform these measures of relief for a moral justification — as Frost beautifully puts it, "All this to prove we cared" (l. 31). So their showy concern stops right there and they turn "to do other things." They get too busy to see whether the mother-bird and her young ones are reunited at all. Thus the narrator and his companion, on account of their smooth relationship with the natural world, are able to realise the seriousness of the harm they have done to the young birds. Yet they allow themselves to be led away by the mistaken notion that man is supreme and can do and undo things in the world of nature.

Bharati's poem "pāppa pāṭṭu" [Baby Song] (III 5) dwells on the same theme and persuades the baby to shed the mistaken notion that man is superior to nature and exhorts him to develop an attitude of love and sympathy towards all creations. The poet looks upon the baby as an integrated personality of body, mind and soul.[26] The state of infancy is the most conducive stage for establishing a disciplined attitude to life with a spirit of love imbibed therein. The baby is told:

uyirkaḷ iṭattil aṉpu vēṇum

(1.61)

[There need be love for all creations]

It is written in the vein of nursery song with a highly educative value; an "exhortation turned into song and [it] must rank high as children's poetry."[17] Bharati brings in tiny bird-(sportiveness), colourful bird(beauty), hen(tameness), crow (fellows feeling), cow (sanctity), dog (fidelity), horse (industry or hard work) and goat (serviceableness), all non-human representatives embodying the cardinal virtues of human life. He devotes one part of the poem to instruct the human beings on the need to emulate qualities like freedom, joy, companionship, sympathy, serviceableness inherent in the non-humans and the other part of the poem to relate the necessity of an integrated personality of body, mind and soul for a harmonious life in order to experience a higher consciouseness, in which state love for God's creations becomes real and therefore essential. Bharati says :

Ciṉṉañ ciṟu kuruvi pōlē — nī
tirintu paṟantu vā pāppā!
Vaṇṇappaṟavaikaḷaik kaṇṭu — nī
maṉatil makiḻcci koḷḷu pāppā!
....
Vaṇṭi iḻukkum nalla kutirai, - nellu
vayalil uḻutuvarum māṭu
aṇṭippiḷaikkum nammai ātu - ivai
ātarikka vēṇumaṭi pāppā

(11. 5-20)

[Like a little bird you
fly about and wander, baby!
Viewing colourful birds – You
become joyous O, baby!
....
Horse that draws cart
Bullock that ploughs paddy fields

> Goat that is dependent on us – these
> [We] should protect. baby]

The poet entreats the child to comprehend the truth that man should live in union with his surroundings, whether natural or otherwise. It is too much for him to expect of a child to be able to heed to his homiletic verses. That is the very reason why he writes such a simple language in the style of nursery rhymes and tries to drive home many profound truths. He feels that "children must delight in the bright plumage of birds and they must be as free as birds that hover in the air. From the birds [they] may gather an unalloyed sense of happiness and freedom of the spirit." [28]. Therefore it is but fitting that Frost and Bharati have used the correlatives borrowed from the world of nature – like "the nest full of young birds" in "The Exposed Nest" and vālaikkuḻaittu varum nāy" [the dog that comes wagging its tail.] etc. in pāppā pāṭṭu" – to show the enduring value of love for all things created by God and the consequent need for man to co-exist with them.

Though nature figures in Frost's poems as a dominant theme, "[n] ature, for Frost, is scarcely what it was ... [for the] worshippers of the woods of the nineteenth century. The landscape is no panacea to sooth the ills and cares of society .... Nature does not exist to work continual miracles of revelation. Nor will it impart transcendental truths to any poor, bare, forked creature who struggles near a brook or tuft of flowers."[29] On the other hand, nature just provides a significant background to human life and human situations. Lynen points out :

> For Frost, nature is really an image of the whole world of circumstances within which man finds him self . . . The relationship between man and nature

> represents the whole problem raised by the opposition of mind and matter, of man's actual experience with its feelings, purposes, and intuitions of value and a scientific scheme of reality in which everything is reducible to matter and process.[30]

Moreover Frost is persistently concerned with the remoteness of nature. Hence he is likely to have evolved in himself a rationalistic attitude to examine the exact place of man in nature. This is found to be in meaningful contrast with the spiritualistic attitude of Bharati. The difference in their attitudes might be due to the variations, if any, in their American and Indian cultures respectively and the following chapter will explore the distinct cultural background of the two poets, which probably led to the formation of their respective attitudes.

4

The American and the Indian Attitudes to Nature

The preceding chapters may reveal how Frost and Bharati in their poems bring out their concern, one of love and sympathy, for the world of nature; what sort of relations, the two poets visualise as existing between man and nature in order to carry on the activities of the human world; in consequence, they have assigned wittingly or unwittingly a significant role to her. It is time to go further into the subject and find out more of their distinct approaches to the natural world as influenced and defined by their respective cultures, and their understanding of the happening therein.

One may contend that the respective attempts of the two writers to comprehend nature's role depend ultimately on their individual attitudes to her. It may be a stimulating study, therefore, to probe deep into the attitudes of Frost and Bharati and to see whether their American and Indian cultures have contributed anything to their making.

There is nothing significant in a writer identifying himself with his culture and his time. But he may earn a more lasting reputation if he rises above cultural or national considerations and assumes universal role, which, however, may not be true of either Frost or Bharati. Frost can be said to

have inherited from his age a strong faith in the need for "an original relation to the universe" as Emerson would put it and a ready "acceptance of intuition and an unswerving reliance upon it" and from his culture a "national identity" and a development of his "integrity as a self - reliant" man.[1] Speaking of the formative influence on Frost's creative mind, the words of Your Winters are worth mentioning: "Like many of his contemporaries, he is an Emersonian Romantic although with certain mutings and modifications.. ..."[2] Philip L. Gerber holds a similar view that "in the nineteenth century the principal champions of nature and the interpreters of things natural were Emerson and Thoreau"[3] and they can be said to have influenced Frost. Another noteworthy writer of the period who delights herself on the nature themes is Emily Dickinson. She does not seem to have exercised any direct influence on the mind of Frost. Yet her treatment of the natural world provides an interesting contrast with that of Frost because her mystical approach to nature and the down-to-earth pragmatic approach of Frost vary widely. Still Emily Dickinson may help us towards a better understanding of Frost's attitude to nature. Therefore the attitudes of those three writers can be studied with a view to finding out whether they throw more light on Frost's attitude and whether there is any tradition of nature appreciation amongst them.

Emerson is said to have acquired his love for nature early in his life, which became one of the formative influences on his creative genius. His love for nature is not the result of a tendency, like that of Wordsworth. He believes that her benign influence could be experienced by minds sensitive to her inner order and perfection. "If only man could live in close intimacy with nature and not allow himself to be deeply immersed in material pursuits, he would experience a rare Joy and felicity peace and contentment."[4] Thus he witnesses the

37540

pervading harmony of God, the "over - soul" in all aspects and in all forms of nature. He writes in his poem "Music":[5]

> *It sounds from all things old*
> *It sounds from all things young*
> *From all that's fair, from all that's foul*
> ......
> *But in the darknest, meanest things*
> *There alway, alway something sings.*
>
> (11. 3 — 10)

The vast range of God's creations is taken into his transcendental awareness without any discrimination between good and bad, high and low. Speaking of the maniflod influence of "Nature" on man and the fascination which she exercises upon man, he says:

> The incommunicable trees begin to persuade us to live with them, and quit our life of solemn trifles. Here no history, or church, or state, is interpolated on the divine sky and the immortal year. How easily we might walk onward into the opening landscape absorbed by new pictures and by thoughts fast succeeding each other, until by degrees the recollection of home was crowded out of the mind, all memory obliterated by the tyranny of the present, and we were led in triumph by nature.[6]

The inperceptible impact of nature makes him realise that man is fallen and therefore has given up the pristine innocence and the moral powers of the natural world. Yet it transcends the so called barriers, between the two and enables him to see nature's moral superiority. "Man is fallen; nature is erect and serves as a differential thermometer, detecting the presence or absence of the divine sentiment in man."[7]

Emerson makes a significant use of the eye to observe and comprehend the world of nature. In his mystical com-

Dr. U.V. SAM...HAIYER LIBRARY
Besant Nagar
Chennai-90

munion, the eye becomes the most receptive organ[8] to experience God in His manifold aspects.[9] The physical eye becomes the inner eye. As he puts it, "I become a transparent eye-ball : I am nothing; I see all ...."[10] So the eye is his prominent faculty to promote his divine concern for nature, with his double consciousness "nature-as-sensation and nature-as-projection."[11] In this two-fold process, nature becomes an instrument for causing profound insights into man's relations with her. So Emerson through the inspirational medium of nature takes an inclusive look because "for Emerson Nature is not a limited term, implying only natural phenomenon but is an all-inclusive concept, embracing all manifestations of human nature-nay, all shades of human relationships."[12] Emerson's inclusive consciousness might have left an indelibel impact on the mind of Frost who reflects this spirit in all his nature poems. For example, in his "The Wood Pile" (p. 127) the pile of wood "it was a cord of maple, cut and split and measured four by four by eight" (ll. 23–24) would have gone unnoticed by the poet viewing a small bird, had it not symbolized to him the human labour gone into its gathering :

.... I thought that only
Someone who lived in turning to fresh tasks
Could so forget his handiwork on which
He spent himself, the labour of his ax,
And leave it there far from a useful fireplace

(ll. 34–38)

Mention must be made also of his poems like "Stopping by woods on a Snowy Evening", "West–running Brook," "Storm Fear" and "Sand Dunes" whereby Frost conveys his inclusive consciousness specifying man's place significantly in the realm of nature. The on–looker of "Stopping by Woods on a Snowy Evening" appears to be concerned more with man's responsibilities in life than with nature's beauty; the newly weds of

"West-running Brook" interpret the primary obligations of man to his mysterious source of "existence" in terms of a backward running stream; the speaker of "Storm Fear" is worried by his terrified imagination and not so much by the terrorising storm and the narrator of "San Dunes" is mad at the wild sea only because of her fatal inflictions on human life.

Therefore, for Emerson and Frost nature gains in her intensity and significance if man's domain with its length, breadth, height and depth is brought into her limits and thus Frost becomes an Emersonionan in his concept of nature. It is not surprising when he addresses on the occasion of his receiving the Emerson—Thoreau Medal before the American Academy of Arts and Sciences in 1959. "......... I should like to make myself as much of an Emersonian as I can."[13]

Thoreau is said to have had still more perceptible influence on Robert Frost. Geiler aptly says that amongst the noted interpreters of nature in the nineteenth century, Thoreau's concern for the natural world is a powerful influence upon Robert Frost.[14] Thoreau's nature-writing marks his contagious enthusiasm for observing natural phenomena, his sense of wonder at and awe in the beauty of the world around him and his integrated focus through the senses, particularly seeing, hearing and touching. His essay on "Walden" can be cited as the best illustration of his intimate contact with the world of nature. To Thoreau "it is a luxury to muse by a wall-side in the sunshine of a September afternoon—to cuddle down under a graystone, and hearken to the siren song of the cricket Day and Night seem henceforth but accidents and the time is always a still eventide, and ...... the close of happy day. Parched fields and mulleins gilded with the slanting rays are [his] diet. [He] know[s] of no word so fit to express this disposition of nature as Alma Natura."[15] There is an instinc-

tive longing in him to be in the company of nature, not to be in a majestic solitude like that of an ivory tower enjoying her beauty remotely but to be able to be carefree and in constant communion with her beauty and innocence. He writes in his poem "Nature"[16].

Give me thy most privy place
Where to run my airy race.
In some withdrawn unpublic mead
Let me sigh upon a reed,
Or in the woods with leafy din
Whisper the still evening in,
....
Some still work give me to do
Only be it near to you.

(11.7—20)

It must be remembered that Thoreau's basic concern was not with nature but man's place in nature. He believes strongly that nature without man is meaningless and he writes about it frankly in his journals: "What is nature unless there is an eventful human life passing within her? Many joys and many sorrows are the lights and shadows in which she shows most beautiful."[17] The restricted view of nature, according to him, narrows the creative artist's interests down, to be confined to woods and fields and other grand aspects of the natural world; the varied spectacles should serve as unerring media to get deeper into her mysteries and make man emulate her natural ways of life. Thoreau himself says in "Walden": "I went to the woods because I wished to live deliberately the essential facts of life and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."[18] Thus every aspect of nature's movement and activities is looked upon by Thoreau as something useful to extract her inner significance for the guidance of human beings. His tendency to relate nature and man is often found in Frost's poems. More-

over Thoreau's subjects like "snow piled up deep against a lake and woods, an army of ants on the march, broad patches of blue-berries ripening on burnt-over hills, forests of birch-trees, skittering wood-chucks, wood-cutters slogging through isolated tracts, ice-breaking up in the spring thaw"[19] are found to be the subjects of Frost's poetic endevours. For example Frost's poem "A Hillside Thaw" (p. 293) in its description of the thaw runs parallel to the description found in "Walden.'[20] Thoreau devotes one full section to "Spring" where he describes the thawing of the snow on the advent of the spring season. The subject of Frost is exactly the same. For both of them the slow moving of the snow seems to suggest living organisms coming back to life after a long dead winter. Thoreau visualises various animal and vegetable shapes in the thawing snow." Frost perceives "ten million silver lizards out of snow." Both writers describe the same scene right from the time the noonday sun makes it throbbing to life until the advent of dusk virtually immobilises the action. The whole description is a superb scenic photograph. So the similarity in theme and treatment might be due to Thoreau's influence on the poetic mind of Frost and according to Gerber, Frost readily admits that Thoreau's "Walden" is his favourite book to acquiant man with all that he needs in his life. On the whole, Thoreau's concern for man is the world of nature, his tendency to relate man and nature and find for him usefu clues for practical life are traces enough to indicate his impact reflected in the works of Frost.

There is nothing marked in the poetry of Frost with which to say that Emily Dickinson, unlike Emerson and Thoreau, has had any influence on him. Because, Dickinson's subjective experiences of her private world are dissimilar to those of Frost who does not include in the world of his perception the whole of creations and the creator. He is concerned with the bare, day-to-day experiences of men of the world where he

belongs. For Dickinson nature is one of the absorbingly interesting themes which include the theme of the other worldliness As Austin Warren puts it : "Nature, to Emily, is "animated." She [presents] bobolink, butterfly, rat and the snake – no stranger to us, doubtless, than our fellows ... Inanimate Nature is also animate like animals, or person or ghostly presence ... The object is characterised but never named conceptualized."[21]

The following poem of Dickinson will further illustrate her idea of nature, the all-pervading harmony and the inexplicable simplicity of the natural world ;

"Nature" is what we see—
The Hill – the Afternoon—
Squirrel – Eclipse – the Bumble Bee –
Nay—Nature is Heaven—
The Bobolink – the Sea—
Thunder – the Cricket –
Nay—Nature is Harmony
Nature is what we know—
Yet have no art to say—
So impotent our Wisdom is
To her Simplicity –[22]

Her comprehensive awareness of nature arouses in her feelings of sympathy and fear and suspicion of nature as well. For example, when she describes the sight of the snake "Zero of the Bone"[23] she speaks out her intense feelings of sympathy for all nature's creations :

Several of nature's people
I know, and they know me—
I feel for them a transport
Of cordiality

(11. 17–20)

At the same time, she does not hesitate to exclude the snake from her fold of sympathy not because her cordialily to the snake is any the less, but because the snake with its ghastly looks, fills her mind with fear. She writes:

But never melt this Fellow
Attended or alone
Without a tighter breathing
And Zero at the Bone—

(11. 21 - 24)

Whether it is one of fear or one of profound fellow-feeling she blends her reaction with her minute observations of nature so that readers do not see any exaggeration about her descriptions. The skill with which she describes nature interestingly without bordering on exaggeration is somethingwhich Frost shares largely with her.

How far is she involved with the objects of nature that she presents? This is a very relevant question, the answer to which will lead readers further into the similarities between Frost and Dickinson. Her presentations are significant factual details coloured by her poetic mind without giving in to any kind of personal involvement because she feels that nature does not show any involvement in the affairs of mankind: Richard Wilbur speaking of her sense of privation observes: 'Why, she asked, is a fatherly God so sparing of His presence? Why is there never a sign that prayers are heard? Why does nature tell us no comforting news of its Maker?...... The God who emerges from these poems is a God who does not answer, an unrevealed God whom one cannot confidently approach through nature........."[24] Further, an implicit reference to this kind of conspicuous nonconcern for man and life on the part of nature, can be found in the following lines of her poem beginning with "Further in summer than the Birds '[25] Here

she describes the plight of man with the freedom of all kinds, being a stranger amidst different manifestations of nature, a collection of summer insects hovering "pathetic" on "the grass." A "Dıuidic difierence" as is true of the host of insects moving about unobstrusively marks the cleavage between man and nature. At times, one is tempted to doubt how benevolent to man, nature could be with her stately unconcern.

So Dickinson's attitude suggestive of an inevitable gap between the human world and the natural world is the same as that of Frost, and to Frost nature's unconcern for man is a constant theme of his poetry in addition to the themes of love and fear and sympathy for her. It is expressed overtly in his poem "Stars" (see above, p. 20),

As if with keenness for our fate
Our faltering few steps on
To white rest, and a place of rest
Invisible at dawn,—

And yet with neither love nor hate,
Those stors like some snow-white
Minerva's sno-white marble eyes
Without the gift of sight

(11.5 —12)

The congregation of stars overlooking the "faltering few steps" of men, is a disheartening reminder to Frost of nature's remoteness as it is "without the gift of sight" that is capable of seeing and sympathizing with men. The unconcerned and unresponsive aspect of nature creates a formidable gap in his relationship with her and it gets wider and wider when man begins to look upon her benevolence suspiciously. Frost and Dickinson seem to be identical in tracing her unconcern and consequently doubting her benevolence.

Apart from these literary influences of Emerson and Thoreau on Frost and the affinity between Dickinson and Frost which have emphasized the place of man in the world of nature, the early New England-colonist-spirit which every American would be proud of fostering from generation to generation could be said to have gone into the shaping of his mind. A practical and self–reliant spirit was absolutely needed by the early settlers to fight tooth and nail against the odds of nature in order to establish themselves in their new-found colonies. No wonder the early inhabitants had to face nature's unkindly aspects as they had to eke their living out of the hard and untrodden soil, the unpredictable conditions like rains and the wild and dangerous animals that threatened their habitation. Eventually their struggle against nature for their existence became so formidable that they conceived of her as being always unkindly and fearful and became sceptical of her kindness and they were forced to be self-reliant in order to carry on their life in the face of such threats of nature. Therefore, the kind of practical, matter-of-fact and self-reliant tendency evolved in the early American blood could not have excepted Frost – the most American in spirit – from developing in him an attitude to nature that was essentially rational and pragmatic.

Whereas in Bharati's poems, we would see a religious and a worshipful attitude to nature consistently developed by his profound understanding of the Hindu Scriptures and his sincere embracing of the Vedantic belief (see above, p. 46), he is said to have become what we may call, a "Jivanmukta"[26] [one liberated while still in the body]. According to P. Nagaraja Rao, a distinguished authority on Indian Philosophy "in the Jivanmuktas there [are] no strife and tension ... Their words are wisdom and their work is consecretion ... their acts are spontaneous .... they are said to be above the ethical sphere."[27] The enlightened state of Jivanmukti imbibes in him an attitude or a feeling of equality and makes him treat all God's creations

alike (see above, p. 47). Bharati's equalitarian approach is a clear manifestation of his faith in Cakti cult and a complete realization of the awareness of Cakti's omnipresence. His faith in Cakti cult is revealed throughout his poetical works in particular and occasional essays and other prose fragments in general. In the words of Prema Nandakumar :

> There are forty seven lyrics, of varying length.... (celebrating Cakti) Cakti-Mahacakti-Paracakti-Sivacakti: .... We may view her as Lakshmi, or as Kali, or as Gomati or as Valli ... Whether she appears in a gently auspicious form or fiercely terrible form always is she the mother and we the devotees are as the baby-cat dependent on Her grace for our safe passage through life.[28]

In his poem "Civacakti" (II 24) he tries to define the indefinable Cakti in the following words :

iyaṟkaiyeṉ ṟuṉaiyuraippār - cilar
iṇaṅkum aimpūtaṅkaḷ eṉṟicaippār
ceyaṟkaiyiṉ caktiyeṉpār-uyirt
tīyeṉpār aṟiveṉpār, īcaṉeṉpār;
viyappuṟu tāyniṉakkē - iṅku
vēḷviceytitumenkaḷ 'Om' eṉṉum
nayappaṭu matuvuṇtē? - civa
nāṭṭiyankāṭṭi nallaruḷ purivāy.

(11.1-8)

[Some describe thee as Nature
Others see thee in the elemental Five ;
Some equate thee with the primordial Force
And some call thee fire, wisdom, Iswara (Creator-God)
O Wondrous Mother mine,
'Aum' is all the [Yaga] [29]

That we can offer to Thee
Enlightten and bless us, Mother!][30]

In another poem "ūḻik kūttu," [Dance of Fate] (II 58) he presents the Mother Cakti in Her terrible aspect. "The idea of the poem is that the Divine Mother in Her terrible aspect (Mahakali) tramples and mangles and dances on the breaking worlds in supreme self forgetful frenzy, till at last she softens at the approach of Shiva in His auspicious form and they unite to re-create the worlds once again."[31] The poem can further be viewed as an example of Bharati's allegorical treatment of nature. Mother Goddess Cakti in her frenized dance pours down the rains which scatter all around the universe. Lightning and thunder accompany the heavy downpour. The rhythm that she maintains is so scaring that the universe is panic-stricken. After all, Cakti in her frenzy is nothing but **natura benigna** and therefore her frenzy is a creative force and the world is sure to benefit by it. Thus the Tamil poet describes the experience of a thunder shower in terms of a religious allegory, and this kind of nature treatment does not appear in Frost.

A bulk of further references to his faith and surrender to Cakti lies strewn throughout his section on 'Cakti' in his, 'vacana kavitaikal' [Prose – Poems] (III 113) where he tries to comprehend Cakti in variegated forms and impressions. To put in a nut-shell, Cakti, the power that sustains the universe, has different manifestations. He sees Cakti as the essence of all things and the soul of the universe and calls the sun a foam or a bubble in the sea of Cakti. He looks upon Çakti as the spirit of one's Karma Yoga [unhesitating performance of one's duty]. Cakti removes fear and misery ; 'I' is the temple of Cakti and the temple must be constantly renovated, otherwise, she would leave her abode, Cakti is the substance of Being. It is a Hindu concept according to which Civa is stillness

or stasis or primordial energy and Cakti is substance or creative Energy. So Cakti operates in and through Civa. Further in one of his essays he writes about his awareness of the presence of Cakti :

> Ant goes dragging the worm. With which? with Cakti. Smoky, star trailing its tail, many lakhs of 'yozanai'[32] distance revolves along the sky-way at the highest speed. With which? With Cakti. The sphere of the sun nominates the smoky star to make a revolution around itself seventy five years. With which? With Cakti.
>
> ... Cakti that operates this boundless universe is Herself boundless. All pervading [She is]. Greater than that, [She is]. There are many goods for man as he enjoys this Cakti. 'Yatpavayaci tat tawaci' you become that which you experience.[33]

So his works are replete with such revealing references to Cakti shown above as will indicate his deep-rooted faith in Cakti cult. It may not be too much to say that the cult has become a part of his poetic mind and consequently he views nature only through the religious and worshipful eye of the cult and he becomes blind to any other rationalistic, practical or matter-of-fact view of nature.

Apart from the influence of Vedas and other Hindu scriptures which have contributed largely to the making of Bharati's religious and worshipful attitude to nature, he can be said to owe the same to something inherent in Tamils. Tamil culture is supposed to have originated in the hills, the inhabitants of which are believed to have associated themselves with the cult of Murugan, the God of Beauty. Xavier Thani Nayagam speaking about the cult of Murugan mentions that "this cult of a supreme God was in the hill regions associated with the beauty of Nature. The word Murugan itself means beauty, youth and godhead and the ancient Tamils

associated the godhead with perennial youth and beauty reflected in Nature. Since the knowledge of God developed among them in their first [habitation] the hills, their worship, and theogony were coloured by the environment in which they lived."[24]

The fact that the ancient Tamils worshipped God as revealed in nature is thus made clear. In addition they associated with Lord Murugan, the elephant as his riding animal, the pea-cock as his companion, the cock as his symbol all characteristic birds and animals either raised by the hill-tribes or found in wilderness about the hills. The resplendent sun and burning fire were used as literary symbols in ancient Tamil literature to illustrate the divine and purifying nature of the Supreme God. Therefore the hills and the hilly birds and animals constituting the world of nature, attained ritualistic significance in ancient Tamil culture and became the objects of religious adoration of the times.

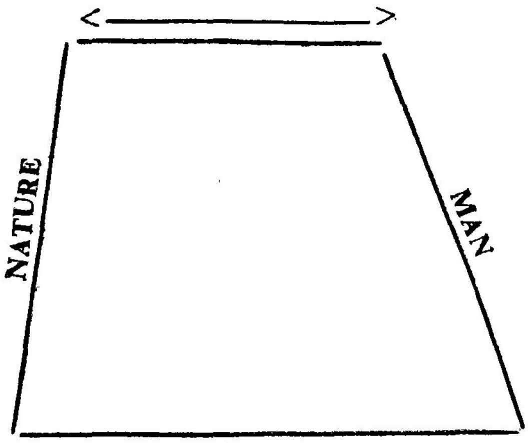
The same cult of adoring nature is reflected even to this day in the religious life of the Hindus. There are religious ceremonies performed, for example, to appease the rain God in the event of droughts and famines, believed to be caused by his wrath, and to entreat him to bless people with good harvest and prosperity. Thus the typical Hindu attitude of awe and reverence to nature is instinctive. The reverential attitude is therefore wholly eastern and it may not be observed in the works of any Twentieth century American poets including Frost. An example of similar nature adoration and nature treatment could be seen in the early poetry of William Wordsworth and Samuel Taylor Coleridge.

The contrasting American and Indian (Tamil) attitudes of Frost and Bharati may be illustrated by the following diagram.

DIAGRAM—A

FROST

PERSONAL AND PRAGMATIC RELATIONSHIP SUSPENDED IN TENSION



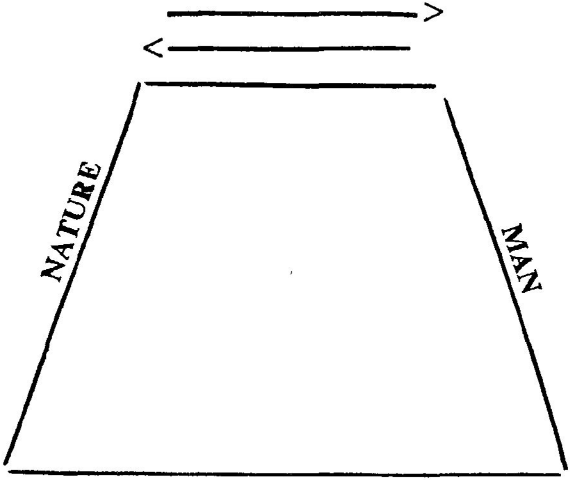
THIS—WORLDLY—LIFE

RATIONALISTIC AND PRACTICAL ATTITUDE

DIAGRAM—B

BHARATI

CAUSAL AND PATERNAL RELATIONSHIP WITHOUT TENSION



GOD (CAKTI)

RELIGIOUS AND WORSHIPFUL ATTITUDE

The attitudinal diagrams about Frost (see above, diagram A) and Bharati (see above, diagram B) would show that this worldly—life for Frost and God (Cakti) for Bharati are the bases; a personal and pragmatic relationship in tension and a tension-free causal and paternal relationship of Bharati, with man and nature, are constructed on the respective bases. The inter-movement between man and nature in Frost's poetry, is subject to a dichotomic tension because it is limited to this-wordly-life, and it seems to be a personal and practical approach lacking a coherent philosophy and signifying an ambiguity in the relationship between man and nature. In the case of Bharati the intermovement between man and nature becomes easy and complementary as the base, God, manifested in Cakti provides the causal and paternal relationship between man and nature and the Tamil poet presents a universal vision, governed by an explicit philosophy and concerned with themes and ideas true of all times, and all poetry beyond cultural barriers. It must be remembered that the presence or absence of a coherent philosophy in their approach to nature is not to establish the relative merits and superiority of the one to the other as the two writers belong to two different cultures altogether. A study of the inter-cultural contrasts of this kind might be used only for enlightening their respective attitudes and not for assessing their superiority or inferiority to each other. Above all, it must be said that there is a marked conformity between the two poets and that is, they know full well that the standards and values of man's world are different from those of the natural world and yet they want the two to be brought together so as to exist in harmony with each other.

In the light of the distinctions, we have made, in regard to the attitudes of Frost and Bharati to nature, let us take up a few of their poems and see how the distinctions are brought out. In Frost's poem 'Blue-berries' (p. 78) the members of the Loren family are presented as the ones who truely know

how to keep themselves in harmonious relationship with nature and profit by it. Loren is a simple man with a large family. He and his children go picking blueberries through Patterson's pasture to make their living. The poet says:

...
He has brought them all up on wild
berries, they say,
Like birds. They store a great many
away.
They eat them the year round, and
those they don't eat
They sell in the store and buy shoes
for their feet.

(11. 50 — 53)

Of course, they lead a frugal life, without being influenced by the luxurious habits of the sophisticated modern society. They work hard berrying and accept what nature gives. They limit their needs to the minimum so that they live a life of contentment, well within the income they get directly from the world of nature. They never conflict with nature or press nature to give more because of increasing needs. The Lorens simply do not care for the public opinion which may commend or condemn them for picking berries for their livelihood :

Who cares what they say? It's a
nice way to live,
Just taking what Nature is willing to
give,
Not forcing her hard with harrow and plow.

(11. 54 — 56)

It is worthwhile emulating the spirit of sheer industry and self-control that defines the secret success of the Loren family. It

is not a monopoly of the Lorens to pick blueberries and make their living, nor is it right for Patterson to keep out folks who want to pick wild berries growing in his pasture. Berries seem to be nature's award, given in recognition of the Loren's hard work. The dialogue form in which the poem is written adds to the effectiveness of the description of the Lorens' life history. The poem can be viewed as a discussion on how man and nature can best live together and what consequences their intimate relationship might bring. The Lorens' experience is a concrete example of how nature has nothing but good effects for those who live in harmonious relationship with her. It would be an ideal situation if the world were full of people like the Lorens who love nature and whom nature seems to love.

We have already pointed out that Frost's attitude is subject to a dichotomic tension between man and nature (see above, p.94), yet he does not encourage that dichotomy as revealed in "Blueberries" – and he looks forward to a mutual coexistence between the two. Even then, to a dispassionate reader it looks as if Frost wants man to work for a harmonious relationship just because man can enjoy certain practical gains from the world of nature. Referring ourselves back to the Lorens of the poem, it remains to be seen whether the Lorens' attitude towards nature will be the same in the event that nature disappoints them. If there is a failure of the blueberry yield one season, and the failure is bound to put the Lorens in difficulty, will they still rely on nature and be devoted to her? The readers cannot arrive at an affirmative answer to this question since the Lorens' attitude seems to be largely conditioned by the practical gains they hope to secure from nature. It may be Lorens' pragmatic attitude purely from the practical view of life which is characteristic of the society to which the Loren Family belongs. Frost may be said to be in favour of such utilitarian philosophy of the relationship between man and nature.

In another poem "A Star in a Stone-Boat" (p.213) Frost describes a labourer who has the same sense of practicality about his relationship with nature. He sees a fallen star lying on his way and at once starts thinking about the use to which the fallen starling can be put. Though he recognizes the star as something that belongs to the farthest reaches of the universe, he does not feel that it has little to do with the world of human beings. His practical - mindedness prompts him to see if he can use it to build a big stone wall. Therefore :

He moved it roughly with an iron bar,
He loaded an old stone-boat with the star.

(11. 25–26)

The labourer's decision to assign a utilitarian role to the meteorite may be viewed as belittling the astronomical body, which might be looked upon as a symbol of eternity and celestial light. After all, he cannot hope to tamper with the world of nature, the world of stars in particular that easily. What else could he have done with the foundling star? The poet himself is not sure.

Yet ask where else it could have gone as well,
I do not know—I cannot stop to tell;
He might have left it lying where it fell.

(11.27–29)

It must be noticed that "...one also savours the ambiguity with which the poem regards the star. If the poet wonders whether or not it is right to use the fallen star in building a wall, he also wonders whether or not a star may be adopted into the family. It is, after all, a star that can be held in the hand."[35] It is of course hard for Frost to come to terms with nature without feeling ambiguous about the relationship.[36]

The labourer of "A star in a Stone-Boat" is not educated enough to understand the scientific nature of a star and its functions. So it becomes easy for him to cross the boundaries between the world of nature and that of human beings and think that the star is merely a piece of stone for building a stone wall. True it is a fallen star; though fallen, it still stands for divine associations like eternity and celestial light and it should not be reduced, one should think. to the level of a "building stone." A similar situation can be seen in the Hindus refusing to kill cows for meat. According to the principles of Hinduism, a cow is a sanctified animal. To slaughter the animal for meat is a sinful activity. So Indians would rather starve and go without cow's meat than kill the animal and eat it. For them, the religious idea of not eating meat in general, and cow's meat in particular, may be more important than the materialistic, practical idea of killing animals and feeding the starving population. Likewise, the labourer's desire to take the fallen star out of its supernatural associations and bring it down to the utilitarian level may not be acceptable to people who look upon nature with awe and reverence. One may feel that the labourer's attitude, as represented by Frost may be taken to characterise the pragmatic philosophy of life of the Western world. The labourer gets it because his practical relationship with the natural world places utility above any other thing in life. Nature is of course benign and accommodating, but she should not be used to fulfil the selfish, materialistic desires of man.

In yet another poem "Leaves Compared with Flowers" (p. 387) readers may notice a matter-of-fact, practical and rationalistic attitude of man to nature. The narrator thinks that leaves and bark are good enough for a tree, and flowers might be dispensed with. He says:

But I may be one who does not care
Ever to have tree bloom or bear,

Leaves for smooth and bark for rough,
Leaves and bark may be tree enough.

(11.5–8)

There are trees with flowers which are not sweet to look upon There are trees with flowers which are small. There are plants like ferns and lichens, which are flowerless, seedless and therefore asexual. Thus nature presents a great many varieties of trees and plants, all bound together by the same force of life. The narrator, over-come by curiosity, wants to know whether flower is fairer than leaf or vice versa:

I bade men tell me which in brief,
Which is fairer, flower or leaf,
They did not have the wit to say,
Leaves by night and flowers by day.

(11.13 – 16)

Anyway it does not require a great intellect to say that "leaves" are fair "by night" and "flowers by day." It is quite likely that the contrary might be true, because there are flowers — like a particular variety of jasmine, for example — which bloom by night and fill the air with sweet fragrance and look fairer in the moonlight.

Perhaps the narrator does not care to look at the tree as a harmonious whole. He is unaware that leaves, flowers and bark are all equally important for the life of a tree. Consequently he does not get a whole view of the tree-an integral part of the world of nature. Here again, there seems to be some matter-of-factness, practicality and rationalistic approach of the narrator to the world of nature. The rationalistic attitude leads to an unreal comparison. The standards of comparison might be the ones with which he is familiar, in the world of human beings. Even there, comparisons are true and effective only when things

compared are on comparable grounds. Regarding leaves and flowers each signifies a particular biological development in the life of a tree, one leading to the other. They are the constituent parts of a whole body and they do not stand any comparison, with each other. It is as much unnatural as comparing a man's eyes and ears, or hands and legs saying that his eyes are fairer than his ears, or his legs are more useful than his hands and finally concluding that his body is good enough without any one of them. Now we can see that the narrator's horrowing sense of logic and reason splits nature into unrecognisable bits – as he does with the tree – to determine their relative merit or importance. No! Nature does not admit any such dissection. Nature, as she manifests herself in the form of a tree, stands always for one harmonious whole and her harmony can be experienced by man only when he has the right approach, not geared by an extreme sense of logic and reason. The narrator of "Leaves Compared with Flowers" does not seem to have that approach but a factual rationalistic and practical one.

Unlike the poems of Frost, an intensely religious and devoutly worshipful attitude pervades the poems of Bharati. The spirit of adoration is so profuse in his nature poems that we can collect any number of examples; to serve our purpose, it may be enough to go through some of those poems in particular. He is quite alive to a divine beauty that permeates the natural world. Whenever he witnesses a thing of such beauty, he loses himself in it and tends to forget all his cares and anxieties and become one with it. The insight into the divine aspect of the beautiful object makes him transcend the limitations of his human life. For example, he sings in his 'Kalaimakaḷai vēṇṭutal" [Prayer to Goddess Saraswathi] (II 87)

Tiṅkaḷaik kaṇṭavuṭaṉ — kaṭal
tiraiyiṉaik kāṟṟiṉaik kēṭṭavuṭaṉ

kaṅkulaip pārtavuṭaṉ — iṅku
kālaiyil iraviyait toḻutavuṭaṉ
poṅkuvir amiḻteṉavē — antap
putumaiyilē tuyar maṟantiruppēṉ

(11. 3 — 8)

[On seeing the moon
On hearing the waves or the wind
On seeing darkness here
On worshipping the morning sun,
I see you emerge from the ocean like nector[37]
I will forget cares in that novel ecstasy]

The devotional lyric of "Kalaimakaḷal vēṇṭutal" treats "tiṅkal" [moon], "kaṭal" [sea], "kāṟṟu" [wind], "kaṅkul" [darkness] and "iravi" [sun] as the fountain heads of godliness found in the world of nature, the awareness of the presence of which transcends human life and causes, though temporarily, all human ills to disappear. Kalaimakal the goddess of learning is identified here with Cakti. At the symbolic level, the natural objects mentioned above indicate the omnipresence of Cakti; moon on account of its softness stands for Cakti's grace, sea for depth i e. Cakti beyond human understanding wind for strength, Cakti's omnipotence, darkness for the colour of Cakti and sun for light i.e., the spiritual enlightenment.

The same feeling of religious fervour can be explicitly seen in another poem of Bharati's "nanta lālā." [song to Lord Krishna] (II 72). This is a short lyric of four couplets commemorating Lord Krishna in His manifold manifestations as visualised by the poet. In one sense, he worships and sings in praise of Lord Krishna. The cult of Krishna consciousness just like the cult of Cakti consciousness is one of the aids to achieve the realization of God. The esoteric significance of God and His Omnipresence is presented in terms of bhakti mysticism.[38] Bharati addresses a series of lyrics to Lord Krishna

viewing Him as "friend, mother, father, servant, king, disciple, Guru, child, practical joker, woman's lover, man's darling and as master and God."[39] The poem "nanta lālā" may be treated as a grand introduction to the poems celebrating Krishna consciousness which is God consciousness :

kākkaic ciṟakiṉilē nanta lālā niṉṟaṉ
kariyaniṟan tōṉṟutaiye, nanta lālā!
pārkkum maraṅkalellām nanta lālā—niṉṟaṉ
paccai niṟantōṉṟutaiye, nanta lālā!
ketkumoliyilellām nanta lālā—niṉṟaṉ
kītamicaikkutaṭā nanta lālā!
tīkkul viralai vaittāl nanta lālā niṉṉait
tiṇṭu miṉpaṉ toṉṟuataṭa nanta lālā

(11.1 – 8)

[In the raven's sable hue,
Nanda laala
Thy proper tint I view
Nanda laala
All Nature's lusty green
Nanda laala
Reflects your divine sheen
Nanda laala
Every sound that comes to me
Nanda laala
Is a hymn in praise of thee
Nanda laala
But your touch doth thrill my frame
Nanda laala
Like fingers plunged in flame
Nanda laala!] [40]

We may note that the Tamil poet uses the visual, auditory and tactile media to comprehend the presence of

"nanta lālā" He reaches the transcendental world of the supreme reality, nanta lālā through the sensory perceptions of the physical world. The correlatives of the natural world like "kākkai ciraku" [Crow's plumes], "marankaḷ" [Trees], "oli" [Sound] and "tī" [Fire] provoke in him constantly an inner desire to reach the supranatural heights of nanta lālā. The esoteric idea of the poem may be explained in terms of the human soul, the poet's self, in quest for the over-soul, "nanta lālā" and that perhaps the human soul reaches the over-soul by going through a process of spiritual purification. The suggestion of the idea of the spiritual purification of human soul is seen in the last couplet of the poem quoted above – just as a finger if put into fire feels the ecstasy of sensing the supreme reality; touching fire is symbolic of the transcendence of pain and pleasure which state is identified with the state of supreme reality. Agni [fire] that can cleanse the soul of all human temptations becomes the medium of spiritual purification. The ordinary sensory experiences of seeing "nanta lālā" in terms of the colour of the world of sound etc., are transformed into sublime spiritual experience by the writer's God - consciousness which destroys the traditional barriers between the human world and the non-human world as well. Therefore he views the objects of the natural world, like raven's plumes and trees, with respect and reverence and describes them with a sense of adoration.

In yet another poem "antippoḻutu" [Dusk], (III 29) Bharati presents a beautiful picture of what happens in the world of nature, around the evening time :

kāvenṟu kattiṭuṅ kākkai - enṟan
kaṇṇukkiṉiya karuniṟakkākkai,
mevippalakiḷai mīti] - iṅku
viṇṇiṭai antippoḻutiṅaik kaṇṭē

kūvittiriyum cilavē - cila
kūṭṭankaḷ kūṭṭi ticaitōṟum pōkum
Dēvi parācakti aṉṉai - viṇṇir
Cevvoli kaṭṭip piṟaitalaikkoṇṭāḷ

teṉṉai marakkiḷai mītil — aṅkōr
celvap pacuṅkiḷi kicciṭṭup pāyum
ciṉṉañ ciṟiya kuruvi — aṭu
civveṉṟu viṇṇiṭai yucaliṭṭēkum

maṇṇapparuntōriraṇṭu — mella
vaṭṭamiṭṭup piṉ netuntolai pōkum
piṉṉar teruvilōr cēval — ataṉ
pēcciṉilē, "cakti vēl" eṉṟū kūvum

(11.1 -16)

[Ravens cry.
They are pitch—dark ravens, sweet for my eyes
They sit high upon many branches of trees
They see the dusk about the skies
Some wander about crying
Some go in crowds every direction
Mother Goddess Paracakti raises Her
Moon head with reddish light in the skies.

Dear green parrots frisk about shrieking
On the branches of palms
Tiny little birds dash into skies
One or two vultures go far away
After circling round.
Then a cock in a street crows
"Cakti vel" in its own idiom]

The Tamil poet paints a vivid picture of the birds returning home in the evening, the moon that sends forth her rising beams, etc. There is no exaggeration. The picture is so realistic,

that we feel Bharati's description to be in tune with what happens naturally any evening. At the end of the stanzas quoted, there are references to Goddess Paracakti and Lord Muruga[41] as though they appear to be looking on the happenings to the evening. It occurs as a refrain with which to remind readers of the unfailing presence of the supreme force governing the destiny of everything under the sun. Neither the world of man nor the world of nature could be exempt from the Divine jurisdiction. So the last lines of the stanzas are a complementary close in salutation to God who has created and caused all things and all creatures to move on in life—as those birds of the world of nature do in the evening as described in the poem.

Therefore Bharati's poems discussed so far would reveal clearly that at the root of his attitude to nature, there is a religious spirit leading into an adoration of nature. It is mainly because Bharati believes that God exists and God alone is in nature and non-nature as well and it is no wonder that his poems "are teeming with instances of this firm belief in God .... "[42]

To conclude, the difference in the attitudes of the two writers could be considered characteristic of the American and Indian (Oriental Tamil) cultures respectively. We could hope for further enlightment on the matter if we probe into their transcendental awareness of the human and non-human worlds and the treatment of their transcendental experiences. The succeeding chapter will explore this point.

5

The Transcendentalistic[1] in Frost and Bharati

A critical discussion on the transcendentalistic traits in Frost—if any—and Bharati is the inevitable development of the relationship between man and nature in the poetical works of the two writers. As has been mentionedal ready, both include human nature in natural nature, and the attitude of either to the world of nature might be also said to transcend the limitations of his respective cultural background—not to be mistaken for contradiction in terms—and over-ride a sensory awareness of his aesthetic response to nature's beauty and reach a common area of transcendental consciousness wherein each sees himself in original relation to the universe; in other words, each has a cross-sensory perception primarily to attain special insights into the much-discussed ideas of man's life based on self-reliance and vexed by a sense of freedom, social, political and spiritual; into man's obsession with death and his fearlessness of it as well and ultimately into the inscrutable ways of Almighty God with His Omniscience, Omnipotence and Omnipresence, Whom Frost in his seemingly semi-serious vein in the poem "A Masque of Mercy" (p. 609) "cannot trust ... to be unmerciful" (l. 133) and

Whom Bharati with an intensely Vedantic awareness describes in his "kaṭavuḷ eṅkē irukkirār?" [Where is God?] (III.84)

uyirkaḷelām teyvamānṟip piravonrillai;
urvaṉavum paṟappaṉavum nērē teyvam;
payilumuyir vakaimattu maṉṟiyiṅkup
pārkki ṟa poruḷellām teyvam kaṇṭir;
veyilaḷikkum iraivi, mati viṇmīn, mēkam
mēlumiṅkup polapalavām tōṟṟaṅ koṇṭē
iyalukinṟa jaṭapporuḷkaḷ anaittum teyvam;
eḻutukōl teyvaminta eḻuttum teyvam

(11. 25—32)

[All lives are nothing else but God;
The reptiles and the flies are God proper;
Not only all learned creatures but
All object you see are God, you know;
The sun that gives light, the moon, the star, the cloud
In addition, in different forms
All the living organisms are God;
The pen is God and the letters too are God]

Let us examine the meaning of the term 'Transcendentalism' and how it can be applied to this discussion. 'Transcendentalism' could be described as a large term with an extensive connotation. According to Stephen Whicher, it is "... never a school or a doctrine and resists accurate definition."[2] In spite of Whicher's words, to attempt a fairly workable definition, 'transcendentalism' might stand for a way of thinking aloud on various aspects of life and its problems. Loud thinking leads us to get at intuitive ideas concerning the moral and spiritual aspects of man's life. Its pre-requisite is what Kant calls disinterestedness. Rene Wellek, while discussing the critical trends and principles of the later eighteenth century, mentions the contributions made by Kant in his *Critique of*

Judgment published in 1790. Wellek observes : ' 'Disinterested' to Kant means the lack of interference from desire, the directness of our access ... undisturbed, uninterfered with (inter—esse) by immediate utilitarian ends."[3] However it may be hard to keep disinterestedness completely out of the influence of subjectivity. Kant grants the truth of subjectivity but retracts this concession by a theory of a 'common sense' of all men. Each aesthetic judgement is a mere subjective feeling, but it claims universal validity and can do so justly because we must assume a common sense of mankind as an ideal norm."[4] Therefore, disinterestedness though interfered by a subjective feeling, based on common sense provides the basis of loud thinking. The concept of transcendentalism can further be understood in terms of what the transcendentalist does. In the words of Emerson, "the transcendentalist adopts the whole connection of spiritual doctrine. He believes ... in the perpetual openness of the human mind to new influx of light and power. He believes in inspiration and ecstasy. He wishes the spiritual principles should be suffered to demonstrate itself to the end, in all possible applications to the state of man, without the admission of anything unspiritual, anything positive, dogmatic, personal."[5] Loud thinking could also be described as a distinct way of philosophical thinking of the transcendentalist. "Practically it [is] an assertion of the inalienable worth of man; theoretically it [is] an assertion of the immanence of divinity in instinct, the transference of supernatural attributes to the natural constitution of mankind."[6] Poets, critics, moralists and philosophers would voice their idealised thinking according to the individual cast of their genius. To the outside world, they may sound revolutionary and unconventional. But through their words, runs "the belief in the Living God in the Soul, faith in immediate inspiration, in boundless possibility, and in unimaginable good."[7] Perry Miller who has anthologised the writings of the transcendentalists of New England holds "that

the transcendental movement is most accurately to be defined as a religious demonstration. The real drive in the souls of the participants was a hunger of the spirit for values which ... were no longer estimable "[8]

Idealism preceded transcendentalism in New England of the nineteenth century and paved the way for the new thinking of the great systems of the German Transcendentalists. The epoch-making works of Kant, Fichte, Jacohi and Schelling found their way to New England.[9] Thus this new way of loud thinking "derived partly from Coleridge and the English intuitionalists, partly from Kant, Schelling, Fichte, Jacohi and the other German philosophical idealists, partly from the French eclectic philosophers and partly from oriental sources,"[10] is said to have become a spiritual and practical movement in America. It may not appeal to the masses. But there is much that is democratic in the new way of loud thinking. "The exaltation of man, of all men; the doctrine that all power. all wisdom comes from nature, with which man must establish an original and first hand relationship; the relegation of books to a secondary place in the hierarchy of values; the insistence that instinct is good and must be obeyed rather than curbed in accordance with conventions and authority all these ideas [are] closely related to the democratic impu'se."[11]

Using this kind of transcendental thinking as the basis of thought, one should know to what extent the poetry of Frost and Bharati could be said to bear the transcendentalistic traits in it. First, looking into Frost's poetry. one wonders whether Frost can stand such an analysis as might involve him in a transcendental awareness of the problems that he deals with True he is not transcendental in the religious or mystical sense. But he might be said to show the transcendental traits in his poetry in a practical sense. That is, whenever he treats of the subjects like God,love, social, political and spiritual freedom or the spirit of self-reliance in man or man's fear of or obsession with death

etc., he scrutinizes them and throws open hitherto - unexplored avenues of thought hopefully leading to ultimate solutions to the problems; of course, he may not offer his solutions in terms of clear statements but he would invite readers to think aloud along with him and arrive at answers amenable to reason and logic within the framework of the reader's own mental set-up. In other words, he might not be interested in forcing his views on the readers, the views got out of his original, acute and scientific thinking along the lines of Reason, transcending his own limitations as a man and the limitations of his society and his nation, if any. Hence, through his acute awareness of problems, his dedicated and non-committal approach to solutions thereof and his clear thinking he can be said to have acquired the characteristic quality of transcendental thinking in a practical sense, resulting in a transcendentalistic translation of his experiences. That is, Frost uses two levels of thinking, while treating his subjects, ordinary and extra-ordinary, the temporal and the spiritual, the secular and the religious etc., and makes one intelligibie in terms of the other. There is a kind of shuttling between the two levels, from ordinary to extra-ordinary or vice versa in order to convey his meaning. This kind of inter-movement, one transcending the other, gives him a poetic technique of his own, which might be called transcendentalistic.

Apart from stating the transcendentalistic of Frost's poetry in abstract terms, a few examples could be taken from his poems to see how he impressed readers with his original way of looking into problems concerning different aspects of human experience. Before doing so we might as well examine Bharati and establish how far his poems parallel with those of Frost in infusing into themselves the transcendental quality.

The transcendental note borders on the religious, mystical and the practical levels of Bharati's poems depending on the

nature of the theme that he deals with. Whether he speaks of any social reform, like the emancipation of women from the tyrannous control exercised by the Hindu society, or the political freedom that he demands for his people or the concept of God or religion to which he is attached, he goes far beyond the prejudices and barriers of his times and thinks only of his themes; in a sense, his is an idealised thinking with the least impact of personal impressions of any kind likely to man actuality and truth. Of course, his transcendental approach of the various problems of human life is aided by his profound understanding of the Hindu scriptures and his passionate faith in Vedantic philosophy. In addition, factors like his unceasing interest in the individual man beset by problems of his life, his awareness of the fetters with which his society binds its members like the inequality between man and woman, his dissent of the institutionalised religion encouraging this-worldliness and the consequent malpractices like the abuse of privileges by men of religion and the absurd discrimination made thereon etc, what his faculty of thinking all the more and rouse his righteous indignation and make him speak out in an indomitable voice; he becomes a genuine transcendentalist with a high sense of conviction always airing his views of unconventional nature - he does not hesitate to play the rebel.

That Frost and Bharati show traces of the transcendental in their poetry needs no further reiteration; yet traces of traditional, religious or mystical transcendentalism in both poets are not uniformly found. For, Frost being sceptical and questioning in character, open minded and non-committal in his approach to the solutions of life's problems, has but little of occult experience on hand to express in his poetry; there can hardly be any direct treatment of miracles and faiths revealing a transcendental approach in his works. Notwithstanding that, his open-mindedness and non-commitment would testfy only to his greater awareness of the questions, he tries to tackle

and therefore his works are more reliable and more original answers to life's problems, offered in, what might be called, a neo-transcendental manner. Whereas in Bharati, the same neo transcendental treatment of the super-human concepts like God, purely in mystical and religious light, could also be seen. Whatever aspect of the gamut of human experience, treated by Frost and Bharati could be said to look for the world of nature to act as the backdrop for drama of life.

It may not be possible - nor is it necessary - to trace the course of the transcendentalistic thinking throughout the poetry of Frost and Bharati. It might suffice to pick out a few aspects from the domain of human life treated in their poetry, like man's struggle for life, his love for fellow beings, his society and his nation, his sense of fear and his attitude to death and his idea of God and to see how these are treated.

Man's life seems to be more of a mechanical routine of daily experiences than of a meaningful sequence of events aimed at achieving some specific goals. Only a fortuitous happening can stop him on his life's way and make him pause for a while and think of his purpose in life. The speaker of Frost's "On a Tree Fallen across the Road" (p. 296) narrates his experience of strolling along the road after a tempestuous storm and stumbling upon a "tree fallen across the road" as if to bar his way on. Nature and man are juxtaposed in order to create in him a newer and a greater awareness of his existence. The tempest, the very incarnation of nature's wildness, has knocked the tree down not with a view to searing him away. As the poet himself puts it,

The tree the tempest with a crash of wood
Throws down in front of us is not to bar
Our passage ...

(11.1—3)

But it is to make him take his time out and think why he was born into this world, what his role in life is and similar ontological questions. Here nature's seeming obstruction — because it is easily surmountable – is but a casual reminder to man of his identity; it is a healthy distractor to make him depart from his "own" dogged ways and deviate into a purposeful and sensible life. She knows that her efforts are ineffectual and man might not lose sight of his "final goal ... hidden in [him] to attain" and in the course of time, he might even channelise his energies along scientific pursuits like the conquest of space. The poet, though he does not seem to approve of such impractical, scientific activities, can be said to anticipate space researchers and moon-walkers of the near future.

The sonnet is written in a simple and a matter-of-fact manner and it is not demanding on the readers at all much of an intellectual agility to comprehend its meaning. The narrator's common experience of stumbling upon a fallen tree across the road is transformed into a source of a poetic truth. There seems to be a sudden break–through from the world of every-day-life to a world of extra-ordinary significance, probing into man's identitya and his awareness of it This kind of transformation — common made uncommon – transports the readers from the level of actuality to that of a higher reality and raises this inevitable question :

But just to ask us who we think we are
Insisting always on our own way so

(11. 4 — 5)

The juxtaposition of the two levels – actual and idealised, particular and universal — borders on the transcendentalistic vein of thinking in Frost and puts into him the unanswered question relating to man's identity and purpose in life.

Another sonnet of Frost's "On a Bird Singing in Its Sleep" (p. 397) — which has so far attracted less of critical attention — speaks of a bird, half wakened in the lunar noon" singing "halfway through its little inborn tune." She can be said to act on her instincts, voicing in a ventriloquial manner[12] and she has the good sense to realise that she ought not to bother those human and non—human beings resting at night; so she stops her music "before the prick of hostile ears."

The bird does not appear to be a normal bird because the singer can be taken to respond to her inspiration from a sub-conscious world. Even her music from "below" seems to be made for a specific purpose of conveying a message to the world around at rest. All conscious human activities are suspended. Only the sub-conscious of the singer and that of the listener are awake, By this, the poet provides the proper atmosphere for a meaningful communication to go on between the two. The communication is meaningful because it contains a purposeful message. What is the message about? The message is the song itself, the song of a precursor to forecast for the man the rights and responsibilities of his life so that he can waken for the next day more prepared and therefore more qualified to face life. Thus he borrows the correlative of a nocturnal singer from the world of nature and appears to suggest a parallel response from the conscious self to the promptings of the sub conscious in man, with that of the sub-conscious listener to the sub—conscious singer. Therein lies Frost's transcendentalistic line of thinking.

It might be argued that this little poem cannot stand such a transcendental-biased analysis; yet the poet himself does not want readers to treat the bird in a light—hearted manner and take her for a freakish singer. He says in the sestet :

It could not have come down to us so far
Through the interstices of things ajar
On the bead chain of repeated birth
To be a bird while we are men on earth
If singing out of sleep and dream that way
Had made it much mere easily a prey.

(11. 9 — 14)

Therefore the bird might very well be looked upon as the conveyor of a transcendentalistic message from the world of nature to that of human beings.

There seems to be a mysterious message from the world of non-human forces – which world appears to be supra – human too – in the form of intermittent knocks heard at the speaker's door – steps, described in Frost's "The Lockless Door" (p. 299). The "knock" at the "lockless door" is a long awaited knock because "it went many years / But at last came a knock." Who is knocking? Nobody knows; perhaps it is difficult for the respondent to trace the identity of the knocker. He feels that he might be able to match himself up with the stranger or capture him unawares. But on second thoughts he seems to revise his feeling and receive the stranger:

. . .
I bade a 'come in'
To whatever the knock
At the door may have been

(11. 14 – 16)

The "lockless door" suggests the individual self of the narrator full of private, subjective. not-too-large ways and views of human life; there is hardly any conformity in him to the world's ways since he is confined to his "cage." But at the end of the poem a progressive sense prevails over the respon-

dent's personality of subjective reaction and he decides to answer the mysterious knock and change, presumably for the better, wlth the rest of the world.

So at a knock
I emptied my cage
To hide in the world
And alter with age.

(ll. 17—20)

The meaning of the "cage" and the "knock" can be enlarged by finding a parallel in T.S. Eliot's poem "The Waste Land"[13] where he treats the human body as the prison[14] and the knock as the personification of death.[15] In either poem, the habitant of the cage or the prison is long awaiting an incomprehensible knock upon the door; the knock is the knock from the world of death. Man is waiting to die without knowing the meaning of death. Death ceases to be a physical experience when it is viewed as a prelude to a life beyond this life It can provide the "Key"[16] to the spiritual life so that death becomes a life-in-death which is a welcome experience and therein lies the secret of mastering the fear of death.

Here the poet presents in "The Lockless Door" two levels of human experience, one of the narrator's private, intensely subjective reactions of a New England introvert and the other of a sweepingly progressive and a swinging American from a non-New England State. Once again, the parallel between the two levels of human experience verges on the transcendentalistic way of suggesting two layers of reality at the same time. Here it is interesting to note that the narrator's subjective and isolated self answers the knock coming from without (i e. the progressive, modern world) and yields place to it. Perhaps the "knock" is the knock for the quest of the individual identity of the self; it is the quest which most

Americans, both young and old, appear to be interested in. The search for identity might have to be interested in. The search for identity might have to be more outside than inside "his cage" ". . . When the poem closes, there is a synthesis of the two levels of experience" and it may be taken to reflect on Frost's "large inclusiveness"[17] and "his quiet way of surpassing the prejudice"[18] that the readers may have – that he is a "radical, conservative, reactionary He swings."[19]

The parallel presentation of two levels of experience can be seen in Frost's "Stopping by Woods on a Snowy Evening" (see above, p. 78) also. The aesthetic appreciation of nature's beauty on the one hand and the responsibilities that the sleigh-driver owes himself, his family, his society and his nation on the other (i. e , the "lovely, dark and deep woods" as against "promises to keep" and "miles to go") are the two equally significant phases of the prism of human life. When man is called upon to choose between the two phases, he no doubt finds it hard—more so if the chooser happens to be a creative artist like Frost. That is exactly the situation of the speaker of the poem.

Frost, in the last quatrain of the poem, relieves the speaker of his inconvenient task of making the choice "The woods are lovely, dark and deep /But I have promises to keep..." He uses the word "but" which can be treated as a transcendentalistic link connecting the world of aesthetic experience and that of social obligations. Therein the readers could notice a pleasant fusion between the two. It may be argued that the poet does not present any fusion but stops with a mere matter-of-fact statement of the two levels. Frost - to make a bold speculation - being the man he was, would have allowed no dichotomy between aesthetic enjoyment and conscious responsibilities in spite of his practical consider- ations to distract one from the other. So, the poet may

appear to imply that nature's beauty alone is not enough nor is the speaker's unfailing awacenss of his obligations. But an agreeable combination of the two will make man's life more complete and more meaningful. Therefore the word "but" plays a very significant role in the whole poem since it is not a mere grammatical conjunction; a great load of transcendentalistic meaning hangs on it. Thus a searching analysis of "Stopping by Woods on a Snowy Evening" and such other poems of Frost would reveal how he touches on transcendentalistic while depicting human life.

Such is the case with the poems of Bharati, where he deals with human experience; Bharati more often transports readers into a different level of reality spiritual, mythological or naturalistic and from there he looks at human life and transforms its values so that they become transcendental truths. For example, his "pakaivanukkarulvay" [Be kind to Thine Enemy] (II 141) illustrates the point. He stresses the importance of man's love for his enemies too. In the light of love, there is no such thing as enmity. Enmity and love are qualities as real or natural as each other. Love implies grace and benevolence. He says:

Cippiyilē nalla muttu viḻaintiṭum
Ceytiāyaṟiyāyō - naṉṉencē!
Kuppaiyilē malar koñcuṅ kurukkattik
Koti vaḷartāō? naṉṉencē!

(11. 9 – 13)

[Do you not know that precious pearl
ripens out of oyster, good heart?
Even "Kurukkatti" creeper which has
beautiful blossoms grows on a dung-hill,
good heart!]

Enmity is born out of hatred and love out of sympathy. However, love and enmity, sympathy and hatred complete each other; they are as natural as the precious pearl and its oyster and the blossoming "kurukkatti' and the dung-hill.

He also brings in the non-dualism of "Gita" to emphasize the identity of love and enmity. It is Lord Krishna who causes the Kauravas (Evil) and Pandavas (Good) to oppose each other but they are both manifestations of the Lord.[20] Likewise, the man that is hated is not differnet from the man that hates. Both are equal in the eyes of God and it is dharma [charity] to bestow love even on the bitterest enemy. He reiterates his belief in unequivocal love for one and all in:

tinna varum puli tannaiyum anpotu
cintaiyir porrituvāy nannencē!
annai paracakti yavvuru vāyinaḷ
avaḷaik kumpituvāy - nannencē!

(11. 25—28)

[You glorify in mind even the tiger[21]
Coming to devour you, good heart!
That is the incarnation of Mother Paracakti
You worship her, good heart!]

The poem progresses through three different levels, the naturalistic level of showing love for all creations of God, the mythological level of Kauravas and Pandavas fighting each other with the divine intervention of Lord Krishna and spiritual level of love and enmity being complementary to each other and shows that love and mercy granted to foes forms the essential code of human conduct. The presentation of the three varying levels, naturalistic, puranic and spiritual in "pakaivanukaruḷvay" illustrates Bharati's transcendentalistic treatment of the theme of enmity in his poetry.

Another poem of Bharati's "putiya kōṇaṅki" [New Wandering Beggar][22] (III 24), written in the manner of a olk-song, is about a beggar who makes minor prophecies playing on a cymbal. He invokes the supernatural powers of the folk-deities like "mākāḷi" [Kaḷi, the Great], "antari" [Goddess of mysterious beauty], "vīri" [Goddes of valour] "caṇṭikai" [Goddess Kali], "cūli" [Goddess who is supposed, to preside over waste land] diffierent manifesataion of the Mother Goddess or Paracakti. Popular belief is that the sooth - saying beggar is attendend by the spirits of those folk-deities and hence he acquires the extra - ordinary power of predicting and curing human ills like poverty, dishonesty. petty misunderstandings and fear of all kinds. People will be better off with wealth, prosperity in trade and commerce; men be blessed with fearlessness and freedom from all social taboos. In all respects, life is going to be worth-living.

In this seemingly half-serious manner, Bharati is visualising a stage where human beings will be rid of practical ills. The folk-deities that he invokes the aid of are all from the country - sides; they are the local deities of the rustic life, in direct contact with the world of nature. He writes :

kuṭukuṭu kuṭukuṭu kuṭukuṭu kuṭukuṭu;
collaṭi, collaṭi, malayāla pakavati!
antari vīri caṇṭikai cūli!
kuṭukuṭu kuṭukuṭu.

(11. 15 - 18)

[Kutukutu, kutukutu, kutukutu, kutukutu
(Onomatopoeic description of the sounding of the beggar's instrument)

Forecast, forecast [you deities] Malayala Pakavati'
Antari, Viri, Cantikai, Culi!
Kutukutu kutukutu]

The deities are from the supernatural world. By raising the supernatural force, he transcendentalises the whole atmoshere therein and makes sooth-sayer look like a harbinger or a messenger from that transcendental p'ane, proffering a cure fcr common human ills and foretelling a prosperous state of worldly life. In other words, the beggar acts as the link between the transcendental world and the aetual human world. Therefore a peep into the transcendental from the human level is made possible by Bharati in this poem, on accouut of his transcendentalised presentation of "putiya kōṇaṅki "

Like the theme of life, the theme of death is treated by both writers equally significant and yet their poems on death are not too many. Apparently it indicates the fact that with Frost and Bhārati, death is not a matter of obsession but a necessary part of human life. Both seem to accept it. Frost does not appear to be clear about life, if any, beyond physical death, which he does not take for granted. But in the case of Bharati, he is convinced of the life beyond death and, therefore, he accepts death only as a purely physical experience. A close reading of some of the poems of Frost and Bharati would reveal their individual attitude to death and show how each one's attitude is presented in a transcendentalistic manner.

Frost's "The Rabbit Hunter" (p. 486) is a little poem of eighteen incredibly short lines, sounding like a nursery song with no conscious rhyme scheme. The poet describes a "rabbit hunter" accompanied by "his hound" which "yelps delight. The huntsman chases the animal through "the alder swamps ghastly snow white" and kills him finally, because his hound helps him trace the hare.

Almost three fourths of the poem progresses along the plane of objective description. The hunter, the hunted and the hound are the active participants in the game. The hunted is being driven madly enough to its fatal end; completely unaware of the consequence of such a drive, it is running surely towards a place of temporary escape which it cannot reach because it is fated to die, perhaps for the sport of the hunter In the image of the hound, there is a hint at man's incomprehensibility of death because the hound is described as person possessed. The all-pervasiveness of death is indicated by the ghastly snow all round. The idiom, dealing a death reveals that death is presented as concrete experience which may perhaps refer to death as a familiar experience. He deals it at the rabbit. He knows what killing is without knowing what death is. Death becomes a sport for him and a deadly game for the rabbit. Towards the close of the poem, with his load of subjective feeling the poet-narrator butts in and comments on death :

> ...
> *For him to rend*
> *And deal a death*
> *That he nor it*
> *(Nor I) have wit*
> *To comprehend*
>
> (11. 14—18)

Here Frost holds that death is an incomprehensible experience and yet it does not prevent him from accepting it. Death is inevitable; what is inevitable becomes natural and therefore it should be accepted as such. Besides this, an attempt on the part of the writer to comprehend death as a practical experience is a commendable attempt, because it enables him to face the experience with greater awareness and less of pain or fear. Hence he appears not to mind intruding into the plane of objective description of the rabbit's death, with his

words "Nor I" given within parantheses. It is a welcome intrusion of the subjective self into an objective attempt to comprehend death ; therein lies the transcendentalistic note of the poem, which transforms an ordinary experience of rabbit hunting in the realm of nature into a profound source of truth concerning death, one of man's major concerns in life

The incomprehensible nature of death, as stated by Frost in his poem, may not imply his fear of it but a realistic acceptance of it as a necessary part of life. The same sense of acceptance of death can be seen in his " 'Out, Out—' " (p. 171). The on-lookers in " 'Out, Out –' " witness a young boy cutting his hand off, a fatal accident, while sawing in the backyard of his house in Vermont. "The witnesses do what they can; they call the doctor, attempt to stanch the flow of blood. But nothing helps. One moment the lad is alive, the next dead : ... "[23] The boy is one of the many dead around the world and the on-lookers do not seem to be bothered much by his loss except, perhaps, his sister. They get busy with their affairs as usual. Frost might seem to give the poem a cold and impassive turn by showing the appalling indifference of the witnesses. But that is the way of the world and there lies the writer's unhesitating acceptance of death. The poet's use of the words "snarling" and "rattling" suggests the ominous signs of the intruding death; an excessive use of sibilants in the poem indicates the sneaky descent of the spirit of death.

The poem is presented at two levels, one is that of the boy in life and the other of the boy in the jaws of death. The boy could see both levels clearly because he is not a small boy, but a "big boy." He accepts what will be to be. So do the neighbours. "The boy has loosed his hold on life. Now those gathered round must loose their hold on him."[24]

It is not to be misconstrued as cruelty but a realistic way of taking life as it comes – which Frost may approve of.

Once again the poem exists at two levels; the plane of life and the plane of death; the plane of life begins with the young lad's "buzz saw" snarling and rattling "in the yard" of a house in the Vermont farm town and ends tragically enough where the poet describes :

> ... *Then the boy saw all* — (1.22)

The cruel hand of death on the Vermont youngster is seen in:

> ... *But the hand was gone already.*
> *The doctor put him in the dark of ether.*
> *He lay and puffed his lips out with his breath.*
> *And then the watcher at his pulse took fright.*
> *No one believed. They listened at his heart.*
> *Little – less – nothing! — and that ended it.*
> (ll. 27 – 32)

Each of the lines quoted above ends with a period and, in terms of the writer's transcendentalistic awareness, each period may be looked upon as a step out from the world of life into the realm of death. Thus Frost takes the readers from one level, that of life, into the other, that of death and makes them reconciled to the grim reality of life which is "out, out" from the young boy. The transcendentalistic contrast in picturing life and death side by side renders the end of the poem artistically natural, though it sounds bitterly realistic :

> ... *And they, since they*
> *Were not the one dead, turned to their affairs*
> (ll. 33 – 34)

In yet another poem "In a Disused Graveyard," (p.269) Frost pictures death in juxtaposition with life. He describes a

"disused graveyard" which paradoxically enough attracts only the living :

The graveyard draws the living still,
But never any more the dead.

(ll. 3 – 4)

It is true that on an occasion like "All Souls' Day" for example, the living go to the graveyard with their offerings to pray in memory of the dead. So the graveyard can be said to attract the living. On the other hand, the yard is now disused; perhaps the care-taker could not make room for any more burials as the lots are exhausted and the ground is over-flowing with the dead and hence it cannot entertain the dead any longer. However, it sounds macabre to speak of a living graveyard or a dead graveyard. Here it is not a "living" graveyard because it does not attract the dead any longer. Hence it is dead in more than one sense.

Thus the humorous and the transcendentalistic paradox brings life and death face to face for a moment and seems to relieve, temporarily of course, men of their obsession with death; because,

It would be easy to be clever
And tell the stones; Men hate to die
And have stopped dying now for ever,
I think they would believe the lie

(ll. 13 - 16)

It is a blatant but harmless lie told by the speaker at a transcendentalistic level, not to show his wishful thinking but to prepare the readers and himself to accept death that is inexorable.

Frost presents the same view in his "Home Burial" (p.69). The man and wife of "Home Burial" discuss the loss

of their child; the child's death and the husband's realistic and matter-of-fact way of digging the grave to bury the dead child are debated on very violently. The wife's contention is that the nan does not seem to participate in the sorrow of the child's death: he is brutally unfeeling and digs the grave mechanically and performs the last rites for the child. Whereas for the wife, "the child's death and burial [are] a great and almost unendurable occasion, some thing that needs to be accompanied with prayer and abstention, with real grief and the ritual expression of grief."[25] The unrealistic, sentimental attitude of the wife to the child's death could be further explained in the words of Lynen : "She imagines that she must give over her life to her sorrow for the child's death. She refuses to accept her husband's love, because he seems to have accepted this death with callous indifference. She cannot understand how he could have buried the child himself. She is horrified that she could have come into the kitchen with his boots muddy from the earth of the grave and left the shovel in the entry way."[26]

Thus Frost probes deep into the realm of their subjective consciousness and finds the weak and sentimental nature to be responsible for the wife's inability to accept the child's death and the strong and realistic attitude of the man to enable him to accept death on the face of it. The poet successfully draws a contrast between the two characters in regard to their inner reactions. Though the man is accused of indifference to the loss of the child, he seems to have the same, if not more love for the child. No doubt he feels sad at heart but it does not prevent him from fulfilling other obligations as the head of the family. Therefore the poet gives the treatment of death and the consequent sorrow a transcendentalistic touch in terms of a contrast between the two regarding their subjective reactions; he contributes to the establishment of the truth that death is inevitable and hence natural.

As mentioned already, Bharati accepts death too and he is not frighted by it; he looks upon it as a mere physical experience at which the soul leaves its human body and becomes consecrated enough to reach upto a state of heavenly bliss. We could see him treating of death at various levels, spiritual metaphysical and mythological etc., as against the physical level. This description at different levels reveals his transcendental treatment of the subject. Illustrations from the individual poems of Bharati would prove the point.

Bharati in his poem "Pārati aṟupattāṟu" [Bharati Sixty Six] (III 80) lists the names of some distinguished dead, in stanza number five: Buddha, Sri Sankaracharya and Sri Ramanuja, the greatest names in the history of Indian spiritual thought. He proceeds to state in the next stanza :

ciluvaiyilē aṭiyuṇṭu yēsu cettāṉ;
tīyatoru kaṇaiyālē kaṇṇan māṇṭan;
palar pukaḻum irāmaṉumē yāṟṟil vīḻntāṉ:
pārmitu nāṉ cākātiruppēṉ, kaṇpīr!

(11. 41—44)

[Jesus died fixed to the cross;
Kannan [was] killed by a wicked arrow;
The much-praised Rama fell into river:
I will live deathless]

Jesus sacrificed his life at the cross for redeeming mankind, at the religious level; Kannan and Raman were killed by their karma [Fate], at the puranic level. But the poet who is the unacknowledged legislator of mankind and who enjoys an immortal, literary fame does not suffer the subjection to death; he survives time and therefore death.[37] Moreover, as one who has got a high sense of self-control on account of

his mastery of the Vedantic philosophy and Yogic exercises, he feels that death cannot affect anyone who conquers his mundane desires and frees himself from the passions of falsehood, anger and fear :

accattai vētkaiyiṉai aḻittuviṭṭāl
appotu cāvumaṅkē aḻintupōkum;
miccattaip piṉcolvēṉ, ciṉattai muṉṉē
veṉṟituvīr, mētiṉiyil maraṇamillai;

(11. 49 – 52)

[Fear, desires if destroyed
Death also will be destroyed;
Before I mention anything more
Let anger be conquered so that there will be no
more death].

These lines indicate Bharati's figurative conception of deathlessness. The vices like anger, fear and other temptations are as fatal as death itself. Therefore deathlessness is a freedom from all temptations of the flesh.

Bharati in another poem 'Kālaṉuk kuraittal'"[28] [Challenge to the King of Death] (II 122) appears to spurn death. He speaks out his defiance of death in such bold words :

kālāuṉai naṉ ciṟu pulleṉa[29] *matikkiṉṟēṉ : eṉṟaṉ*
kālaruke vāṭā! caṟṟēuṉai mitikkiṉṟēṉ ...

(11.—12)

[King of death I treat you like dirt
Come within range of my foot
I will trample on you]

The writer is unlike a common man prone to all fleshly temptations leading to both physical and spiritual death. He is armed with the Vedantic wisdom delivered by wise men

like Sankaracharya, Ramanujacharya and Madhwacharya, all pronouncing the unique way of conquering death through a transcendence of physical life. Therefore, he can be said to have immunised himself spiritually to death; his spiritual immunity transcends the physical experience of death which makes him feel that death is powerless and enables him to defy it and treat it with contempt it deserves.

In his "cākā varam" [Boon of Deathlessness] (II 67), he prays to be blessed with this divine quality of immunity to death:[30]

> *ākācan tīkal nīrmaṇ*
> *attaṉai pūtamum ottu niṟaintāy;*
> *ēkāmirta mākiya niṉtāḷ*
> *iṇaicaraneṉṟal itu mutiyātā*
>
> (11. 1 - 4)

[You include and transcend
Sky, fire, air, water and earth
If I surrender myself to your nectar-like feet
Is this boon (transcendence of the elements) impossible?]

The poet is praying for the boon of deathlessness which would mean a deliverance from death at both physical and spiritual levels. He realises the ineffable presence of God in all things in a spiritual illumination. He makes a total surrender to the lotus feet of God and death becomes meaningless because he is beyond the experience of death through his surrender. Such a feeling of freedom from the shackles of death is essentially the boon he prays for. In other poems like "vacana kavitai," [Prose-Poem] (III 124) "pōṟṟiakaval" [Verse in Praise] (II 23) we could see Bharati treating death at various levels because of his craving for the transcendence of the physical experience of death and bringing out his acceptance, fearlessness and defiance of it at the same time.

Next, the transcendentalistic treatment of the concept of God could be seen in the poems of Frost and Bharati as well. In his early poems, Frost does not speak of God so much as he does in his later poems. This could lead to the impression that Frost started off his career as a writer with an agnostic attitude towards God. Perhaps there might be some reason for his silence on the subject of God. According to Sidney Cox, God is a mystery and Frost is superstitious and hence he cannot make any clear statement about the mystery of God for "he accepts no explanation of mystery." [11] His hesitation to speak emphatically on the matter in either his early works or later works may be attributed to his awareness of his limitations as a man and his unquestionable acceptance of the transcendental nature of God as a mystery and not to his agnosticism.

The following discussion of some of his poems may be useful to the readers. His "Trial by Existence" (p.29) presents a gathering of souls of the valorous dead before God, waiting to be reborn:

> *And from a cliff-top is proclaimed*
> *The gathering of the souls for birth,*
> *The trial by existence named,*
> *The obscuration upon earth.* (11.17 - 20)

The names of the daring souls are invited to undertake life on earth; of course the choice is theirs because,

> *And none are taken but who will,*
> *Having first heard the life read out*
> *That opens earthward, good and ill,*
> *Beyond the shadow of a doubt.* (11.33—36)

The tale of life sounds more attractive in heaven "than 'neath the sun." It does not mean that God entices them to life by

rendering a rosy picture of the earth. "God" only "limns very beautifully and tenderly life's little dream." In the event of success or ill-success while on earth, there is no place for Fate since the choice of life is made by the daring soul and "the pure fate ..." [Admits no memory of choice].

The transcendentalistic treatment of God's proclamation calling upon the "existence" trials ennobles life and makes it appear that it is not of the earth, earthy but something with celestial concurrence. The life of man is elevated from the level of the earth to the supernatural level of God on "cliff-top." What life has for man "on the wrack" is "mystified" by the divine intervention of God.

It might be argued that the poem "Trial by Existence" is from his earliest volume *A Boy's will* published in 1913. So it cannot withstand such a heavy test like the transcendentalistic analysis. However, it could be taken as the seminal point of a juvenile mind which is to speak more of God later.

The speaker of "For once. Then, Something" (p. 276) can be said to liken the revelation of God or Truth to the experience of seeing for a moment something white, deep in a well full of crystal clear water. The presence of something white is there "at bottom" but the sight of it is "blurred" or "blotted" since :

Water came to rebuke the too clear water
One drop fell from a fern, and lo, a ripple
Shook whatever it was lay there at bottom,
Blurred it, blotted it out. ...

(ll. 11 — 14)

A drop of water particle falling from a fern is enough to ruffle the image of "something white" at the bottom of the

well. "Something white, uncertain" symbolises "Truth" or the image of God. The realisation of Truth or God, a mystical experience is momentary and is subject to dissolution or disappearance at the slightest distraction. The profundity of the mystical nature of Truth or God can be said, therefore, to be easily communicated to the readers by bringing the experience down to the level of a casual watcher sitting around a "well-curb" and trying to discern something white at the bottom of it. He transcends the common-placeness of it and transforms it into a piece of rare, mystical truth. Herein lies exactly the transcendentalistic treatment of "For once, Then, Something."

His "A Passing Glimpse" (p. 311) also reveals the rarity of the mystical experience of God-realisation. The narrator speaks of an ordinary experience of noticing flowers "from a passing car" or a moving train It is amusing to him to name the flowers which they are not, for sure. He doubts:

Was something brushed across my mind
That no one on earth will ever find?

(ll. 9 - 10)

and concludes :

Heaven gives its glimpses only to those
Not in position to look too close.

(ll. 11 - 12)

In the last couplet of the poem, he throws in a delightful paradox which has the key to his transcendentalistic treatment of God and Heaven. At the mystical level, physical proximity is in the least required to realize the divine experience of Heaven; on the other hand, distance or aloofness could be said to help the subjective concentration of man to achieve it. So the apparently easy paradox changes the ordinariness of the narrator's flower sighting and transports it to a higher level of the

glimpses of heaven and enables the readers to become alive to the rareness of the experience of God-realisation.

The Biblical Story of God and His creation provides the subject for Frost in his "Sitting by a Bush in Broad Sunlight." (p. 342). The speaker describes his experience of stretching out his hand, while "sitting by a bush in broad sunlight" in order to catch it. Unlike Adam who is believed to have caught into his clay form the light of God at the beginning and become a live human being, the narrator could catch at nothing more than a ray—hardly a ray. The speaker, one from the twentieth century, modern, sceptical society does not seem to possess the spiritual adequacy of Adam to be able to receive the light of God. With rationalism tinged with scepticism in his mind, he is unable to catch God's light. "No lasting effect of it lingers" either. Apparently the poet reiterates his sceptical attitude in:

And if men have watched a long time
And never seen sun-smitten slime
Again come to life and crawl off,
We must not be too ready to scoff.

(ll. 9–12)

What happened to Adam, the first man, has not happened to men of the world, who have succeeded him. It does not mean that God has forgotten man. "God once spoke" and "the sun once imparted its flame." That is all the truth. The last two lines of the poem,

One impulse persists as our breath;
The other persists as our faith.

(ll. 19—20)

can be taken to account for the origin of man's descent and the faith in the story of man's origin. The acutely rationalistic

attitude of the speaker in the first stanza seems to be toned down to a level where the reasoning mind appears to be in accord with Biblical story of the creation of man and the consequent faith in his religion. The change of tone interprets what is said of the literal experience of the sunlight penerating the speaker's fingers : "As the sunlight does not penetrate the poet's fingers, so the spiritual fire no longer creates new life . ... All life derives from the ... [one] creation, all spirit from the one revelation. The bush by which the poet sits is, of course, the burning bush of Moses, but it does not burn now, for the one revelation has been given."[82]

Lastly Frost's poems "A Masque of Reason" (p.587) and "A Masque of Mercy" (p.609) also can be taken to illustrate his attitude to God, though the poems may not have any relevance to this context; Reason and Mercy in relation to man and God are revealed in a world of human beings isolated from the world of nature. However, they bring out a cavalier God in keeping with the masque tradition; "... Frost presents God in a rather familiar fashion .... The reviewers ... consider the masque[s] an indication of Frost's cynicism ... "[83] It might not be true because his view of God and his view of man created by God, as an individual who could overcome evil and establish himself, would then contradict each other.

Bharati's poems are replete with references to God. Devotion to God is part of his nature. No wonder God is a major theme of his poetry. One of the most recent critics of Bharati mentions: 'Bharati had a deep devotion to God. Bharati held that anybody, born a human being, should have devotion to God. Devotion to God or faith in God is essential for man's life.''[84]

His concept of God is broad-based. He seems to have no narrow, parochial loyalties to Gods and Goddesses of his religion alone, Of course, "he sang the praises not only of Ganapati, Muruga, Rama and Krishna, but also of Allah and Jesus Christ."[35] To him all Gods of all religions are different conception of the same Divine Being, because as the Rig Veda says, God is one and Sages call Him by different names. Bharati's catholic view and fervent devotion to God could be seen in the following discussion of his poems.

His "Iṟaivā, Iṟaivā" [God, God] (II 23) sums up his awe and adoration of God :

ettaṉai kōṭi iṉpam vaittāy — eṅkaḷ
iṟaivā ! iṟaivā ! iṟaivā !
cittiṉai acittuṭaṉ iṇattāy — aṅku
cērumaimpūtattu viyaṉulakamaittāy
attaṉai yulakamum varṇak kalanciya
makap palapalanal laḻakukaḻ camaittāy.
mukti eṉṟoru nilai camaittāy — aṅku
mulutiṉaiyumṇarum uṇavamaittāy
pakti eṉṟoru nilai vakuttāy — eṅkaḻ
paramā! paramā ! paramā !

(11.1—10)

[Infinite varieties of joys bestowed — our
God ! God ! God !
Combined knowledge with ignorance — there
Created the universe of five elements
Made all the world [a] colourful treasure - house
Of variegated beauties.
Created the state called Mukti, enabling one
To reach a state of realization of Truth
Formulated a state called Bhakti — our
Parama! Parama! Parama!][36]

The poem could be looked upon as a devotional song uttered in prayer to God; it is also a string of praise on God bringing out the transcendental attributes of God. It touches all levels, intellectual, natural, spiritual and mystical, of the poet's consciousness, suggestive of his transcendental treatment of the concept of God.

The first stanza speaks of the creation of the universe in both abstract and concrete terms, in the states of consciousness and super-consciousness, the second of the highest level where God exists in stasis. The world is created when God breathes knowledge into non-knowledge or life into dirt; in other words. He combines subject with object. This objective world appears to be of infinite beauty to the poet in concrete terms. Man does not rest satisfied with the enjoyment of life with its many splendoured beauty. He is to transcend the level of consciousness and reach the super conscious state which is Mukti or liberation from all human bondage. This state can be reached through one of the three media, Karma (doing one's duty), Bhakti (personal devotion to God) and Gnana (knowledge). [37] Here Bharati prefers the second path to the realisation of God, though in his "Gnanappatalkal" [Songs of Knowledge] (II 117 — 143) and similar poems he has spoken at length of the other two ways.

His "oliyum irulum"[38] [The Light and the Dark] (III 39) speaks of the sunlight that enwraps the entire earth full of green vegetations and flowers etc. It is a delightful spectacle to watch the rays of the sun swaying over the whole world of nature :

vāṉameṅkum parithiyin cōti;
malaikaḷ mītum parithiyiṉ cōti;
tāṉai nīrkaṭal mītilum aṅkē
taraiyiṉ mītum tarukkaḷiṉ mītum

kāṉakattilum paṟpala āṟṟiṉ
karaikaḷ mītum parititiyiṉ cōti

(II.1–6)

[Sunlight all over heavens
Sunlight all over mountains
On the mighty seas also there
On ground on trees
In the woods, various rivers
On their banks sunlight.]

But the poet takes a painful notice of the whole world being bathed in the golden light of the sun, the sky, the mountain, the sea and the river whereas his heart is filled with darkness. The images of light and darkness have been extensively used by mystics often to express their spiritual despair, when they feel they have been deserted by God. This is known in neo-platonic terminology as the Dark Night of the Soul.[39] The light and darkness experienced by the mystic are his alternating feelings of spiritual joy and spiritual despair. Bharati here treats of his own mystical experience of spiritual darkness. He transcendentalises the all pervading sunlight and attributes it to the omnipresence of God. He yearns to experience it but does not seem to get it, which feeling finds a lyrical expression in the poem. Thus the spiritual state of despair has been turned into a lyric of unsurpassing beauty.

Besides poems like these, there are about one hundred and seven devotional lyrics which deal with one or the other aspect of God; for him the concept of God is wide, many-sided and eclectic. He sees God in Buddha, Allah and Jesus Christ and his poems like "Yesu Kristu" [Jesus Christ] (II 114) and "allah" [allah] (II 115) would bear witness to his acceptance of all religions speaking the same truth.

Finally to mention an important difference between Frost and Bharati, which readers could read between lines, is that Frost is transcendentalistic and Bharati is transcendental in the best sense of the word and transcendentalistic in the sense in which it is used in this chapter. Frost might be found to employ wittingly or unwittingly the poetic technique of translating the experiences of one level in terms of the other sharing the characteristics of the transcendental truth or vice versa; whereas in Bharati, sometimes experiences of transcendental value are presented as they are; at other times they are carried to a different plane so that the meaning of the experience is exposed to a transcendentalistic analysis. That is, he might be said to use it as a poetic technique like Frost in order to convey his meaning.

6

The Use of Stylistic Devices in Frost and Bharati

The preceding chapters may give the readers some idea of the concern of Frost and Bharati for the world of nature and their earnest efforts to understand her in relation to man, their culturally oriented attitudes and their transcendental treatment of nature. However, to complete our study of their nature poems, the formalistic aspects of their works will be examined in some detail, that is, the theory of poetry each has, the kind of language that each writes, the images each employs in order to convey the beautiful and the subtle aspects of nature and the poetic devices such as personification and analogy rendering their descriptions more impressive and realistic.

It is customary to speak of poets in relation to their theory of poetry and proceed to examine their consistency or inconsistency between their theory and practice. The question of such an examination is not so serious in the case of Frost because he has not made categorical statements on his theory of poetry except for his views expressed in "The Figure A Poem Makes" (p. V). According to Lawrence Thompson, "refusing to arrange his observations into any kind of systematic theory, Frost has mentioned several specifies and factors

which seem to him important. Rejecting the hard and fast boundaries of definition as too dangerous, he has indicated certain elastic principles which seem not only sensible and salutary but also deeply rooted in the experience of poets in any age."[1] The same is the view expressed by Philip L. Gerber: "Search as one will, nowhere does one find Frost, despite his flashes of intuitive knowledge, communicating a patterned theory of his art and not even a brief one. His various essays in criticism provide surprisingly little ..."[2] It may now be established that Frost is not interested in theorizing on poetry and poetry as a creative process, a natural and spontaneous expression of one's inspired, creative self, it need not be reduced to the level of abstract theories.

However his views on poetry, gleaned from his occasional utterances, could be presented as follows: Poetry in unpremeditated; the freshness of a poem depends absolutely upon its unpremediatativeness. The poet possessed of an inner mood to create – as he says in "The Figure a Poem Makes" writes in response "to summons aptly from the vast chaos of all [he has] lived through" (p. vii). Frost may not be in favour of writing without content for the sake of pure art nor is he in favour of writing merely to preach. Artistic intention and value intention could be said to be viewed by him as equally important. He has a greater concern for the sound of a poem than for its language, metre and rhyme. The sound "begins in delight and ends in wisdom," (p. vi) maintaining a balance between emotion and thought; because his aim is to sing and his song is a song with sense. The form in which the song is conveyed is an "important characteristic which Frost finds essential to poetry in any age."[3] When the form is driven by the creative fury of the poet to its final shape, the form in which the song is communicated becomes the sole property of the readers who are to interpret the poem in the light of their

experience of reading it.[4] Frost seems to be uncomfortable and uneasy at the readers' efforts to read too much in his poems.

Just like Frost, the Tamil poet also has not made any clear statement regarding the theory of poetry. The reason for it could not be his aversion for theorizing as in the case of his American counterpart but the fact that he was essentially a lyrical poet and hence his concern was not so much with the form as with the matter. The manner of saying could be considered secondary to the thing said from the point of view of a lyricist and, therefore, there seemed to be no urge in Bharati also to define poetry in terms of abstract theories.

It must be admitted that Bharati makes on occasions stray references to the definition of a poet and poetry in some of his prose works. He defines poetry: "True poetry is precious wealth. The world benefits by that. The country where a great poet is born is a fortunate country,"[5] While describing the greatness of the Japanese poetry he tries to define who a poet is : "He who writes poetry is no poet. But he who lives poetry, he who creates poetry out of life is the poet. Stars, solitude, silence, the idiom of flowers - he who is engrossed in these things and becomes one with nature is a poet."[6] The definitions by themselves could reveal the fact that Bharati is interested more in the content than in the form of poetry. For him poetry is a live experience and not a profession. This could not mean that he was unaware of the practices of the ancient Tamil poets and their poetic conventions - in fact he is well versed in the poetics of the ancient Tamil poetic traditions. K. Meenakshisundaram holds : "Bharati is well-grounded in the technique of poetry and knows all its verse forms."[7]

Regarding the language of the two writers practically in their nature poems, readers are struck with their simplicity suited to their descriptions. It is well known that the poems

of Frost, human life and human situations, as has been mentioned already, combined with an artistic representation of happenings in the world of nature become the major subject. Of course he faces a world which may believe in science and technology as the only way to achieve truth, without any reference to human emotions, feelings and purposes. Frost sees this as one way of seeking truth. At the same time he does not reject the validity of human feelings and emotions in which the element of truth is equally infused. He blends the two in his poems and works his way out to achieve what may be called poetic truth, in terms relevant to both science and human life. Therefore he has to use words and phrases which can communicate that poetic truth without any distortion. Certainly, Frost is gifted with a unique way of expressing things; he chooses words from conversational idiom, loads them with profound meanings, and makes them look simple but intensely poetic though regional. Some of his poems like "The Code" (p. 90) are written in the most colloquial Yankee idiom of the New England farm life. Readers whose mother tongue is not American English would find it difficult to get at his meaning. For example, when the poet describes the characteristic nature of a tight-fisted farmer boss hiring farm hands for haying operations, he writes :

I was up here in Salem at a man's
Named Sanders with a gang four or five
Doing the haying. No one liked the boss.
He was one of the kind sports call a spider,
All wiry arms and legs that spread out wavy
From a humped body nigh as big's biscuit.
But work! that man could work, especially
If by so doing he could get more work
Out of his hired help.

(ll. 32 — 40)

The language sounds quite colloquial and unsophisticated in tune with the spirit of the New England farm life which is one of sheer industry and hard work, and never defers to the nuances of the spoken language. Yet more striking colloquialisms could be seen in the use of "thinks I" "I says" etc.; Frost seems to choose this colloquial language deliberately to show the Yankee code of life :

> *The hand that knows his business won't be told*
> *To do work better or faster - those two things.*
>
> (ll. 24 – 25)

"The Code" is, therefore, meant to reveal the hardihood and the professional intolerance of the New England farmers.

It is now obvious that Frost does not seem to go in for a select, poetic diction for his poems; he is "in favour of language that reflects the life around us with precision'[8] There is an inherent "preference [in Frost] for the real, the genuine and the colloquial over the more turgid literary phrase."[9] This got itself ingrained in his style as he grew more and more mature as a poet. Gerher aptly says : "As he matured as a poet, this trait became stronger and more typical of his performance. The speakers in his poems were increasingly allowed to use their voices...that hit their marks with rare and immediately felt accuracy."[10]

The speech of the common man and the colloquial idiom form the basis for the language of Bharati too. Until the advent of Bharati, the Tamil language could be said to have two distinct styles, one for learned poetry and the other for folk-songs and Bharati removed this artificial distinction between the literary and the popular and made the latter share the role of the former.[11] He holds that the language of the common man is the language of the learned and literate

Because, "... when we speak of the rhythm of the speech of the common man, it is the speech which is more or less common to the learned and the literate and which is more or less common to all the regions of the Tamil land. This is the kind of common speech which can appeal to the minds of the people of the Tamil land. This is, in one sense, the standard colloquial speech."[12] Bharati chose to write in it since he was the poet of the common man. Further, he would exercise the niceties of the language any way he liked as he was an adept in that art. The common-placeness of the common colloquial idiom was lost in the poetic process and it emerged anew at the hands of Bharati. Consequently Tamil became a useful, poetical medium emancipated of its shackles forced upon it by the fanatics and the purists.[13] Such a mastery could be seen, for example, in "pāppā pāṭṭu" [Baby Song] where he instructs the baby on the value of love for all creatures :

uyirikaḷiṭattil aṉpu vēṇum - teyvam
uṇmaiyeṉṟu tāṉaṟital vēṇum;
vayiramuṭaya neñcu vēṇum;- itu
vāḻum muṟaimaiyaṭi pāppā

(ll. 61-64)

[You must have love for all creatures
You must know that God is truth
You must have a courageous heart
This is the way of life, baby!]

we could see the colloquial and the simple style in which a precious lesson emphasising the importance of love for all lives is conveyed to the baby and it is the idiom, common to both the literate and the illiterate, driving home; the ethical truth of the song.[14]

The rhythm and metre of the poems of both writers need be given a passing mention. Regarding the poems of

Frost, the words of John F. Lynen are apt to be quoted "...Frost's practice does not involve any very unusual innovations. Almost all of his poems are written in traditional metres. The movement is usually iambic and, with rare exceptions, the lines are of four or five feet. His procedure is to establish a strong rhythmic pattern and then play against it a number of more or less wide variations. It hardly needs pointing out that this has been the normal practice in English poetry since the Renaissance."[15] Generally his poems are short; they do not run over a page. "... the verses are composed in brief forms, the quatrain appearing repeatedly, along with numerous stanzas only slightly longer. Exceptions appear, of course, notably in the longer blank verse pieces but they do not alter the dominant impression of brevity, hence simplicity."[16]

The Tamil writer is not a conscientious adherent of the conventional canons of the ancient Tamil poetry. He broke with the tradition established by "Tolkappiyam,"the time-honoured classic on grammar in Tamil and he was the founder of the modern Tamil poetry.[17] His poems are written in the verse forms like "veṇpā", "kaṭṭaḷaikkalitturai", "viruttam" and "akaval." Besides these, he has also adopted new features like "kaṇṇi". "noṇṭiccintu" and "āciriyappā."[18] For example, poem like "Makācakti veṇpā" (II 30), "ōm cakti" (II 30), "kuyil pāṭṭu" (IV 167), "pāñcāli capatam" (IV 53), "vaiyam muḻtum" (II 35) "vēlesiḷavaracarukku nalvaravu" (III 63) are written in "veṇpā". "viruttam", "akaval", Kaṭṭaḷaikkalitturi" "kaṇṇi" and "āciriyappā" respectively.

The organic development of their nature poem depends not only upon language or metre but on picturesque images as well. Particularly in his works, Frost translates his rich and emotionally complex experiences into communicable and concrete pieces of poetic truth by means of some beautiful images. The immense variety of expriences that he entertains at the sight of stars, or a brook or a bird or dark woods

would have sounded like simple, factual representations but for these images. There are as many images as there are natural things that he describes in his nature poems. It may not be possible to mention all of those images. Therefore, it may serve our purpose to pick out a few interesting samples and discuss them in some detail so that we can understand his poetic workmanship. For instance, in his poem, "Stars" he compares the stars to "Minerva's snow white marble eyes without the gift of sight." The lustrous eyes of Minerva, that is, the statue of Minerva and her gaze that the poet sees, reminds him of the bright stars. The readers' imagination swings back to the day of the Roman mythology and its glorification of Minerva, the goddess of Wisdom. The poet does not visualise that Minerva but a kind of arbitrary representation of her divine presence i.e., the statue; she has her vision and it is a marble vision insensitive to reality around. Likewise, the stars are bright but their brightness is "without sight." They are found far aloft in the skies looking over the destiny of mankind and yet mankind cannot get any guidance from them. They are dumb; they are devoid of passions like love or hate. They are separated from the world of human beings. Thus Frost uses the image to bring out the star's physical beauty with its conspicuous unconcern for human life. In another poem "A Star in a Stone Boat" he handles the same image in a different way; he brings the star and a human being together in trying to see if a chunk of a fallen meteorite can be of any utility to a labourer for building a stone wall. The labourer, either aware or unaware of the significance of a star, has two alternatives open to him. He can pick it up and use it to build a stone wall or he can leave it lying where the finds it. It is obvious that Frost takes the image of the star out of its usual associations with celestial light and eternity and brings it down to the pragmatic, human level and tries if it can be related to human life in some form or other.

In "Birches" he describes the swinging of birches, the harmless and inexpensive sport of a village-bred boy. The birches symbolize for the poet rural beauty. In spite of the boy's severe swinging, the branches of the birch trees remain unscathed. Actually Frost sees in the act of swinging a kind of objective correlative which connects the present with the past. In other words, the boy's game of swinging birches makes the poet fall back on his boyhood days and grow remniscent of his early life. This provides him with a pleasant retreat into something which keeps him free from the wearisome nature of his life as a grown up human being. While he swings up, he seems to touch the reaches of heaven and get some glimpses of celestial light But he cannot stay there for long, because the downward movement of swinging is bound to set him back in his usual place. The poet likes that idea, "That would be good both going and coming back." The sight of bent birches recalls to his mind a series of delightful scenes which he otherwise might not happen to visualise.

The image of berries in "Blue-berries" is worth discussing in this connection. Blue-berries represent a life force in the world of nature, and those that care to reach at that life force have to work hard. They are nature's prize awarded to man in recognition of his untiring industry. The Lorens of the poem are the chosen people who understand the significance of nature's reward and toil hard to win it. The reward is based on her kindness and the spirit of giving. It is upto man to receive or reject her gifts. Here the giver and the receiver are blessed because the act of giving and receiving indicates a level of nobility on the part of the giver and the receiver. Like the Lorens, her beneficiaries must be simple, lovable, frugal, hardworking and not exposed to meaningless temptations of modern life. It is interesting to note that her

beneficiaries are bound to get better off in life without involving themselves in any sort of evils—like cheating and lying, characteristic of non-rural contemporary life. Frost conveys so much of these profound truths through his image of blueberries. For him, the world will become a better place to live in if all will emulate the spirit of the Lorens and try to establish a close and harmonious relationship with the world of nature. The way in which he describes the wild fruits, "blueberries as big as the end of...thumb," "Real sky-blue and heavy" and "ebony skinned" presents readers with a vivid picture of blueberries and excites their visual imagination. The description reaches the peak at the end of the poem.

You ought to have seen how it looked
in the rain,
The fruit mixed with water in layers
of leaves.
Like two kinds of jewels, a vision
for thieves.

(ll. 103 - 105)

No doubt the sight of the blueberries of Frost's poem will tempt anyone, including the Lorens. But it is not an evil temptation and men do not have to sneak into Patterson's pasture like thieves and pick them. Those who are tempted can walk in freely and pick the wild berries. The fruits they gather appear to be like precious jewels capable of inspiring in men an enormous amount of industry and perseverance necessary for picking them.

"West-running Brook" presents the image of a brook which represents another form of the life force. The man and wife who happen to pass by the brook notice the contrary motion of the brook and they grow curious about the brook's behaviour and try to reach the secret behind it. The secret is nothing but the symbolic meaning of the brook image.

This brook is something more than other ordinary brooks of the rest of the country. This brook does not merely flow on in the westerly direction but flows backward too. The contrary motion symbolizes for the poet the unique life force which he sees in the nature of human beings. He finds an ideal parallel between the brook's backward flow and man's retrospective mood in which to grow reminiscent of his early life and his origin and yet to keep his life looking forward to a better future. This kind of contemplative and recollective mood is a "tribute...to the source" of his life and this mood purges him of his vanity and produces in him a great sense of humility, the essential basis of human personality.

The image of woods and trees, as seen in "Stopping by Woods on a Snowy Evening" shows how Frost can use these concrete images in his nature poems and suggest some profound shades of abstract meanings. The poem has claimed the greatest critical attention of all the poems written by Robert Frost because of its easy memorability of lines. The woods and trees and other beautiful scenes have great impact on his poetic mind because the woods and trees for Frost are the creations of the world of nature having a close parallel to things in the world of human beings. His attraction to the beauty of nature creates in him an awareness of his primary responsibilities of his life. Speaking about the image of woods and trees, it is obvious it is a recurring image; the world of woods and trees offer him quiet and solitude and it goes side by side with the world of social responsibilities for which Frost feels equally concerned.

> In Frost's first book, **A Boys will** (1913) we find a dark-woods imagery used repeatedly. It is not too much to say that the quiet drama of youthful love portrayed in the subjective lyrics of this volume takes place within the constant shadow of surrounding trees. That the trees

themselves part of this drama, and not simply descriptive background, is evident from such pieces as "Going for water"....the act of withdrawing into 'forest' and 'wood' becomes the very subject of the poem and is endowed with an undefined, almost ritualistic significance."[19]

The image of 'lovely, dark and deep woods' of the poem "Stopping by Woods' on a Snowy Evening."

> is so intimately and persistently identified with certain psychological states.... The dark woods represent the privacy of the self, the sacred domain where poetry is made. Their area is the area of the poet's introspective life, his subjective experience...the poet guards and cherishes the woods as his own, but there are times when he must close his windows against them and turn outward toward the lager world of social intercourse. There is lurking terror in his wood as well as keen pleasure, numbing loneliness as well as quite satisfaction; one can as much lose himself there as find himself [20]

So the dark woods and trees become a profound image through which the poet communicates his inner experiences. But for these images like star, blueberriers, brook and dark woods and many others, the nature poems of Robert Frost might not be as poetic as they are. Perhaps Frost the poet enriches the meaning of his poems by introducing images much more than by introducing anything else; his images are not merly decorative but functional in the sense that the images drawn from the world of nature are there to explain and illustrate different aspects of man's life. These images thereby establish the interconnection between man and nature and reiterate Frost's idea that the world of nature necessarily includes man in it.

Interesting parallels between the images of Frost and Bharati may be found. The muse of poetry has enraptured

the imagination of the Tamil writer and endowed him with live images. Images like "ciṭṭukkuruvi" [Sparrow], "kakkai" [Crow], "nilā" [Moon]" and "kaṭal" [Sea] are often used by Bharati in his poems, sometimes with an aesthetic bias and sometimes with a mystical bias. For example, the "ciṭṭukkuruvi" [Sparrow] image is handled by him so beautifully in the poem "ciṭṭukkuruviyaip pōlē" [Like a Sparrow] (II 119). The bird is described to be floating along the skies with the velocity of the blowing winds . He roams the skies with absolute freedom and basks in sunlight. He and his mate give to each other the highest conjugal felicity and raise a happy family. Every bit of the poet's description of the sparrow would reveal that the realistic details of the bird's life are transformed into poetic observation through his artistic eyes on the unique blessings of being a "ciṭṭukkuruvi"; it becomes a symbol of freedom and free communion with nature, something much sought after by Bharati in his personal life. A common bird which is commonly unnoticed by human beings is elevated to the level of a karmayogi, a person who acts without any concern for the consequence of his action. "The bird is ... an example of yoga of action ... he likes to leave the earth in preference to the freedom of the heavens. Only in his physical life, he is of the earth; his mind always dwells above. Such should be the life of man. Discharging his duties to his family and to society, he should live a detached life, allowing his thoughts to rest on the highest.'[31]

The onomatopoeic effect of the bird's staccato voice is produced by the first two words with which the poem begins that is "viṭṭu viṭu." Apart from this, there is another level of poetic significance and that is mystical. "To Bharati 'viṭu' has a mystical connotation. It is the root of 'viṭu' or the bliss of heaven expanded into 'vitutali," identified by Bharati with 'Jivan mukti' which is not a state beyond the grave but

salvation on the earth itself. True happiness lies in the freedom of the soul."[22] The genetic idea of "viṭu" is cleary explained by Bharati in his essay on "ciṭṭukkuruvi."[23] The bird cries "vitu vitu". Perhaps it persuades the listeners to give up dle thoughts and entreats them to act constructively so that they get food and shelter, the essentials of this-wordly life and to lead a happy family life. Apart from this physical life, there is a spiritual life which men must strive to get now itself. According to Bharati, it is not something which begins after death. The preparation for "vitu" which is the liberation from human bondage, the quintessence of spiritual life, is to be made here and now. This is what the sparrow communicates to its listeners by its staccato voice of "viṭu, viṭu, viṭu."

There is another note-worthy bird image, that is, of kākkai [raven]; the image occurs in poems like, for example, "nantalālā" [Lord Krishna] and "antipoḻutu" [Dusk]. The sight, of a raven is too common to win the admiration of anyone including the poet and yet the poet looks upon it with due interest, natural to an artist and sings praise of its shining, jet black colour. It voice and colour otherwise aggravating, is a source of poetic inspiration to Bharati. He describes in "antipoḻutu" :

> *kāvenṟu kattiṭunkākkai - enṟan*
> *kaṇṇukkiniya karu niṟakkākkai*
>
> (11.1—2)
>
> [The raven that cries "ka" - My
> Dark raven sweet to look at]

The poet's endearing description of the bird can be explained at three levels, the poetic, the mystical and the moral. At the poetic level, a raven which is a common bird is made uncommon by his poetic treatment. Therein the raven bears a close parallel to the nightingale in Keats' "Ode to a

Nightingale." The sweetness of the nightingale music is enhanced by his sensuous description of the bird's voice. The sight of the raven reminds Bharati of the divine presence of Lord Krishna and Goddess Cakti and brings home to his mind the socialistic virtue of egalitarian living (see below). The music of the nightingale for Keats raises a contrasting sense of the relation between imagination and reality, pleasure and pain, happiness and melancholy, and moves him on the wings of poesy to an enchanting world of the past and finally drops him into the world of miserable present as its music fades into the distance. Thus the two poets approach their respective birds through the sense of sight and hearing and throw open to the readers the hidden meaning and significance of their bird image. At the mystical level, the colour of Lord Krishna and Goddess Cakti in their human form, as tradition has it, is black which is the colour of the raven. Therefore the raven becomes a manifestation of Lord Krishna and Goddess Cakti. For example Bharati is reminded of Lord Krishna in "nantaſaſa":

Kākkaic ciṟakiṉilē nantalālā- niṉṟaṉ
karianiṟam tōṉṟutaiyē nantalālā;

(ll. 1 — 2)

[In the feathers of raven, Lord Krishna - Your
Dark colour is manifest, Lord Krishna]

No wonder the sight of a raven, a divine symbol, fills his eye with sweetness. Then at the moral level, raven is in the habit of sharing its food with the rest of community. There seems to be much of nature's socialism in raven's habits, which is miserably lacking in men. Bharati who practised socialism,[24] not as a political virtue but a genuine way of life, feels quite at home in the company of ravens, capable of preaching virtues essential for human life. Therefore the raven, is treated with sympathy by the poet in "nantalālā" and "antippoḻutu".

The image of kāṟṟu (wind) is often employed by Bharati with special associations. The dialogue poem "puyaṟkāṟṟu" (see above, p. 32) illustrates the terror entertained by a couple when a strong wind blows as if to kill them. The man and wife feel concerned about the security of their children and the safety of their house. They surrender themselves ultimately to Goddess Paracakti whom they look upon as the protectress against the fury of elemental forces.

kāṟṟeṉa vantatu kūṟṟamiṅkē nammaik
kāttatu teyva valimaiyaṉṟo?

(11. 11 - 12)

[Storm came [as] death,
Was it not the Goddess in Her strength, who saved us?]

Storm joins hands with rains and there come to pass a thunder storm and a heavy downpour which are interpreted by Bharati in "ūlikkūttu" [The Dance of Fate][25] as the angry dance of the cosmic force of cakti. The anger here is divine and therefore righteous and constructive because it protects the world against the force of evil, by destroying it to be recreated.

"kaṭal" [sea] is another recurrent image in the poems of the Tamil writer. The mighty expansiveness of the sea makes the poet personify it in his "nāyiṟu vaṇakkam" [Sun Worship] and say that the sea with its huge body has multitudinous eyes and each eye takes in the beautiful shape of the sun and sings to the glory of it.[26] The poet's mind is fascinated by the sea's worshipful behaviour and in turn, it starts adoring the sun likewise. So Bharati's treatment of the sea image seems to be more spiritual and religious than aesthetic, since his overwhelmingly worshipful sense overrides his aesthetic appreciation of the sea.[27]

For a purely aesthetic treatment of an image, we may look into his "veṇṇilāvē" [To the Moon] wherein he brings his supreme aesthetic sense to bear upon his sensuous apprecia-

tion of the moon and her beautiful light. The image of the moon is rendered poetically charming in terms of a delightful sight and an intoxication of taste; the moon is described "viḻikkiṉpa-maḷippatōr tīvu" [Island providing delight to eyes] and the moon light is equated to "kollum amiltai nikartituṅkal" [liquor equivalent to sweet nectar]. The moon's beauty is enhanced by an intensely artistic comparison:

mātar mukattai niṉakkiṉai kūṟuvar
veṇṇilā vē!
vayatiṟ kavalaiyiṉ nōvir keṭuvatu
veṇṇilāvē!

(II. 17 - 20)

[Poets might] compare maiden's face and yours
O Moon! - that
it becomes wrinkled with age, cares and disease
O Moon!]

The Tamil writer is not for belittling the significance of the moon by comparing it with a young, beautiful maiden's face. The startling nature of the image of the moon is in the glaring contrast between the celestial beauty which is permanent and the human beauty which is transient. However beautiful the maiden's face may be she is a human being after all and, therefore, hopelessly subject to decay. Bharati presents only a realistic description of the moon's beauty by bringing in the sharp features of the beautiful face of an attractive woman and he does not want the celestial beauty to suffer by such a comparison. So the poems of the Tamil writer can be said to abound in images drawn from the world of nature - like those of the birds, the sea, the wind and the moon etc., mentioned above - as much poetic as those of Frost.

Besides images there are other devices like personification and analogy in their nature poems which contribute to readers' appreciation and enjoyment. Personifiction is employed generally by na ure poets to add vitality to their descriptions of nature. The tendency to personify natural objects is quite common among the English Romantic poets. For example, we find the personification of autumn in Keats' "Ode To Autumn," and the west wind in Shelley's "Ode to the West Wind."[28] Keats personifies the autumn as a beautiful girl visiting various spots where seasonal activities like harvesting, gleaning and cider pressing go on. Similarly Shelley personifies the west wind and addresses it as the "breath of autumn's being" and relates it to its "azure sister of the spring." He wants the west wind to help him drive away all dead thoughts of melancholy and despair from his mind and generate a new force of life. There is a difference in the technique of personification as practised by the English Romantics and Robert Frost. As Lynen points out: "Frost's personifications, however, are different from those to which the Romantics have accustomed us. Their personifications generally take the form of brief metaphor, while his are nearly always extended analogies . . He does not merely liken things in nature to man, he explores the resemblances, usually at some length."[29]

His "A Drumlin Woodchuck" may illustrate the point very well. The little animal describes his story of his life in the first person. It looks as though the narrator is not the woodchuck but a human being:

All we who prefer to live
Have a little whisle we give,
And flash, at the least alarm
We dive down under the farm.

(ll. 13 - 16)

When we read the lines, we are made to feel that some human being is speaking for his fellow human beings. The woodchuck

seems to have all the protective devices of the human world; running away from danger and seeking a place for concealment, blowing an alarm signal to spread the news of emergency, eating and drinking only when freed from danger. Of course the activities of the woodchuck are unlike those of human beings because the woodchuck behaves instinctively and human beings by their deliberate choice. Yet the woodchuck poses as a human being and describes his story in the same vein. From beginning to end, the poet sustains the technique of personification and presents the woodchuck as a human speaker. Certainly this technique enhances the beauty and contributes to the humour of the poem. In addition to that, Frost indentifies nature (i.e., the woodchuck, a representative of the world of nature) with man. He brings the two closer together and shows how their lives are mutually alike. Hence their interreationships are inevitable.

Bharati is no exception to handling of personification in his poems describing nature. Of course, there is no example in his works for a sustained personification like that of Frost's "A Drumlin Woodchuck." However there are poems in which he presents magnificently personified descriptions of the moon, the sea and the river etc. Apart from this, we can also see that personification is a common technique : the tendency to personify attributes and qualities is found in writers right from times of the Indian Vedas and other puranic literature. Persenting the elemental forces of nature as gods and goddesses is part of the Indian tradition. Bharati employs this technique in a very skilful manner and makes it look like his own.[30]

In his "ñayiṟu vaṇakkam" [Sun worship] he describes the sun rise very vividly. All creatures are starting to greet the sun by worshipping him. The mighty sea and the gay oirds joint the company of sun-worshippers. He personifies the birds

that they feel happy singing like human beings in praise of the sun. "paṭṭuppāṭi makiḻvaṉa putkaḷ" [Birds feel happy singing]. The same way, the expansive sea is said to praise the sun singing his glory; "uṭal paranta kaṭal ... curutipāṭippukaḻ kiṉratiṅkē" [Wide bodied sea praises here singing in tune].

When he presents a picturesque account of the moon in "veṇṇilāvē", he treats her like a human being and attributes to her a few characteristic acts like that she will warm the lover's heart up, she will beautify the world by giving pearl-bright light and that she will do good even to the wicked by providing light.

In his "kaṇṇaṉ - eṉ kātalaṉ" (IV 33) [Kannan - my lover] the poet makes a faithful description of the tortuous ways in the realm of nature where he imagines himself to be going in search of Lord Krishna. All manifestations of the natural world like trees, delicious fruits, fragrant flowers, staring stags, roaring tigers are met with by the wandering poet, Amongst them there is a river which is personified by Bharati in one of the most intensely poetical of lines written in Tamil poetry :

"*pāṭi nakrntuvaru natikaḷ*"

[Rivers that flow singing]

So we can pick out many more illustrations from Bharati's poems to prove that his works liks those of Frost are enriched by the device of personification.

Closely allied to personification is the technique of analogy, "the lens through which [Frost] examines nature.".[31] Frost is not merely a gifted poet but a shrewd observer of men and manners too. No wonder he finds many and many interesting parallels between the life of human beings and nature and uses them to show sometimes ironically and sometimes sincerely, the ugly and incongruous aspects of human life.

By way of illustrations we can look into the poem "There are Roughly Zones" and see how Frost uses the method of analogy. The act of men having brought the peach tree to the far north and exposed it to an extremely cold climate is analogous to the "limitless traits in the hearts of men" and they tend to think that they, irrespective of their limits, can do anything in the world. In another poem "Birches," the boy swinging the branches of birch trees up and down for sport presents a beautiful analogy to the poet desiring to swing between a world of dream and a world of reality for a while. The world of dream he may peep into while swinging up may relieve him of the dull monotomy of his human life temporarily and allow him to come back to the world of reality with greater vigour and freshness. The technique of analogy as employed by Frost, has synecdochic effect; the experience like bringing a peace to a cold north or swinging birches for sport refer to the actual experiences. They also refer to the total implied meaning of the experiences i e., the unduly ambitious attempts of man to try anything in the world of nature beyond its limits and man's occasional desire to live in a world of dream while forgetting the hard realities of life for a momeny Small events take on a universal significance.

Not many instances of pure analogy might be associated with Bharati's style as his creative muse seems to have been captivated more by devices like metaphors and similes, common to all professional writers including Frost and Bharati, particularly in poems about nature. Analogy as it ought to, does indicate the parallel points between things compared and it can be said to supplement the function of either metaphor or simile where open metaphorical comparisons are involved; in analogies there may be implied comparisons bearing upon the meaning more than the actual device. Readers may come

across such implied comparisons contributing to the technique of analogy in Bharati's poems like "aṉpu ceytal" [Being Serviceable] (II 138) and "pāppā pāṭṭu" [Baby Song] (III 5). Bharati in his "aṉpu ceytal" brings in the analogy of nature's serviceableness and entreats man to emulate it. The world of green vegetation does not seem to care to seek some profession consciously to eke out its living. They grow naturally, not for themselves but for man; they are active and their activity is but to promote the interests of man; so serviceableness is their natural code of life. The poet wishes as it were that man lives a life analogous to that of nature and avoids all ills arising out of professional cliques and fosters serviceableness amongst fellow men. In his "pāppā pāṭṭu" he tells the baby to be wise enough to pick up the good qualities of nature's creations, like the bird with her freedom, the cow with her tendency to give milk, the dog with his fidelity and the bull with his readiness to substitute manual labour. He tells the baby:

ciṉṉañ ciṟu kuruvi pōlē - nī
tirintu paṟantu vā pāppā

(11. 5 - 6)

[Like a tiny little bird - you
Fly about wandering free]

The writer seems to want the baby to acquire the unconditional freedom of the bird, in her infancy itself. On the strength of this virtue, fearlessness in word and deed could be consequently cultivated in her later life. In fact, the writer himself can be said to long for such an unfettered freedom which he recommends to the baby.

It might be argued that the lines quoted above are a clear instance of a simile and not an analogy. Yes. It is a simile only form-wise but content-wise it can be treated as an analogy. Because the poet expresses his strong desire for the baby to

behave as free as a bird; in the light of an analogy, he suggests the paramount importance of the virtue of freedom in the life of a growing child; it must be analogous to that of a bird which is quite innocent of fear or favour.

It becomes clear now that the poems about nature by Frost and Bharati do make a delightful reading on account of their skilful handling of the poetic devices like images, personifications and analogy. These devices serve to communicate their sensory experiences of the world of nature, which are largely visual and auditory and help them make a significant contribution to nature poems.

—:×:—

7

Summing Up

The findings of the foregoing chapters are the result of an intellectual enquiry into the role of nature in the poetry of Frost and Bharati. The investigation purports to further the scholarly pursuits in Humanities and to contribute to the academic sympathy of researchers in comparative studies of the literatures of the United States of America and India. A parallel study which is strictly within the limits of the discipline of comparative literature has been exploited to the credit of the creative genius of Frost and Bharati. Of course, their genius is multi-faceted and is a little too weighty to be restricted to the scope of this investigation. So attention has been concentrated especially on their poems describing nature in order to find interesting similarities and dissimilarities, sometimes between poem and poem and sometimes between theme and theme.

This investigation opens up a new chapter in Indo-American literary relations; no work has been done so far to relate the poetry of Frost and Bharati in regard to their description of nature. Both were contemporaries, ignorant of the existence of each other. It may sound like a contradiction in terms but not really so because each had no occasion to

know the other. Frost had not yet been recognised as an outstanding writer. His volumes **A Boy's Will, North of Boston** and **Mountain Interval** were yet to appear and to get him into the lime light and win him national and international fame as a poet. So Bharati, though familiar with the writings of Western poets like Whitman. Shelley, Keats, etc , has no chance to have access to the writings of Frost. In the meantime, Bharati's works written in a short span of his life time and acclaimed great only posthumously for his nationalistic and patriotic sentiments, could not reach the hands of Frost either. Further there is no evidenec to show that Frost was interested in the study of Oriental culture in general and Tamil literature in particular. Despite that, in so far as there are marked parallels and variations in their nature description, Frost's later works might be said to have been anticipated anonymously in the writings of Bharati. The incognito anticipation is in conformity with the proverbial saying that all great minds think alike.

Love of nature is a characteristic of every creative artist, no matter whether he is of the West or of the East. More often it is so because nature is a vast reservoir of themes and subjects, which in the heat of creative writing can be hopefully tapped out for artistic treatment. Frost and Bharati are no exceptions to that. In addition, there is a love of regional nature or a sense of local piety, like that of the Lake districts in Wordsworth, for the rural America of the New England States in Frost and the surroundings of Ettayapuram and Pondicherry in Bharati; this has deepened their love for general nature, which finds expression largely in terms of visual and auditory appreciation of her beauty. In spite of their visual and auditory responses, the descriptions of Frost might be called intellectual and those of Bharati philosophical besides being sensuous.

The intellectual and the philosophical elements in Frost and Bharati respectively have rightly made them think of man and his place in the world of nature. Both seem to view that nature includes man necessarily and there is a rightful place for him in it. Both of them believe in a harmonious relationship between man and nature; some of Frost's poems would reveal how beneficial it is for man to be in amity with nature and how bothersome it could be for him to contend against the forces of nature. The poems of Bharati show a unique awareness of a harmonious relationship in complete disregard of the practical benefits out of it. Man's rivalry or unharmonious relationship with nature is a phenomenon alien to his thinking.

Using the principles of inductive logic and in the light of illustrating poems, the variation between the two poets can be ultimately related to their attitudes to nature. The impact of the American and Indian cultures on the formation of their respective attitudes cannot easily be brushed aside, because the creative artist reacts consciously or unconsciously to the environment (national, political, social or cultural) in which he lives. Frost, being an American naturally takes a pragmatic view of the relationship between man and nature and Bharati, a Vedantic Hindu, embraces a religious and worshipful attitude towards her. In the case of Frost nature is treated as a medium and a mode to fix the place of man in the created order. But Bharati holds the two together as equals, not out of any blind addiction to a pantheistic belief, but out of a high awareness of a Vedantic equality. In other words, Frost's attitude is based on this-worldliness and that of Bharati on God (Cakti). There can be discovered a tension in the inter-movement between man and nature in Frost as his attitude is limited to this worldly life. But it is otherwise in Bharati because the intermovement of the two is easy and complementary as the relationship is causal and paternal providing a

universal vision governed by an explicit philosophy; However it must be noted that it is meaningless to try to assess the validity of the respective attitudes and cry down the one or the other, since culturally biased attitudes might never be validated in mutual terms. Hence a dispassionate comparsion of the two attitudes may throw more light on their respective understanding of the relationship between man and nature.

It is not a contradiction in terms to say that their culture-oriented attitudes are capable of transcending the limitations of their respective cultural background and reach a common area of transcendental consciousness wherein each could be said to acquire a cross-sensory awareness probing into the secrets of the concepts of Life, Death and God. This is a way of loud-thinking on vital concepts—as mentioned above—affecting the practical and spiritual aspects of human life. Nature serves as a foil against which bookish learning may be substituted by the wisdom inspired in man by her. One wonders as to how a writer, so realistic and rational-minded as Frost, could be considered transcendental. So the term, "transcendentalistic" is employed in a restricted sense to indicate certain trends of thought which are not transcendental in the familar sense of the word. His acute awareness of problems, his dedicated but non-committal approach to solutions thereof and his clear and logical thinking inter-relating man and nature are the hall-marks of his transcendentalistic writings. That is, Frost has two levels of thinking while treating his subjects, ordinary and extraordinary, the temporal and the spiritual, the secular and the religious and make one intelligible in terms of the other. The kind of mutual applicability and the consequent intelligibility transcend each other and make the technique his own, which can be called transcendentalistic. Suitable illustrations from Frost's works see above, p. 85) might prove the point.

On the other hand, the transcendental note runs on the religious, mystical and the practical levels of Bharati's poems. When he deals with themes of varying kinds, he exhibits a capacity to think freely, without bias or prejudice of any type. His may be an idealised thinking with the least impact of personal impressions which can distort actuality and truth; he is aided by his profound understanding of the Hindu scriptures and his belief in Vedantic philosophy; above all he shows a deep kinship with nature, the manifestation of Goddess Paracakti, the faith in which he incorporates his philosophy of life. Thus he becomes a genuine transcendentalist with a high sense of conviction voicing his views [of loud thinking]. He does not mind being a rebel or a non-conventionalist. Examples of poems from Bharati's collected works, as discussed (see above, p. 93) might suffice to establish the point.

To complete the parallel study of the nature poems of Frost and Bharati, the formalistic aspects of their works need be examined, that is, the theory of poetry each holds, the kind of language that each writes and the images that each employs for conveying the beautiful and the subtle aspects of nature and the poetic devices such as personification and analogy rendering their descriptions more impressive and realistic.

For Frost, there is no specific theory of poetry because it is diffused through his poems and occasional utterances. So is Bharati who makes no theory of his own. Essentially lyrical poets as they are, they do not seem to concern themselves much with the theory of poetry. Regarding the language of the two writers, they exhibit uniformly a lyrical simplicity suited to their descriptions. They seem to be more at ease in their shorter lyrics than in their longer poems. They are not carried away by a choice poetic diction but they use the

language of the common man and load it with powerful emotions conveyed in a fresh, direct and subtle, dramatic and epigramatic style. In addition, the works of both writers are filled with well conceived images like those of star, blueberries, west-running brook, woods, sparrow, raven, moon, sea etc. These images could be called both decorative and functional since the images enrich the descriptions and contribute to the total meaning of the poems at the same time. In other words, the poetic effect of the images is shared between the artistic and the value intentions of the writer. Besides images, there are devices like personification and analogy in the writings of Frost and Bharati, which contribute significantly to the reader's understanding and appreciation of their nature descriptions. The only difference between the two is that there is no sustained personification in Bharati - exceptions to his philosophical poems must be made - as there is in Frost (see above, (p.131). The technique of analogy is common to both Frost and Bharati, though not many examples can be found in the Tamil writer as in the American poet. Thus a close study of the formalistic aspects of their writing will make their nature poems a delightful reading.

It is but fitting that Bharati is studied in relation to an American-English writer as he is no stranger to that language and literature. Discussing the relevance of Bharati studies under the discipline of Comparative Literature, Sachithanandan mentions: "Much remains to be done in estimating the manifold achievements of Bharati; here comparative criticism will be of great help. Bharati is a lyrical poet ... who can be favourably compared with [Western lyrical] poets ..."[1] Here a comparison between Frost and Bharati, bearing on their parallel treatment of nature could be treated as an inevitable result of the awareness of the need for an international understanding of the works of the two writers. Moreover, Bharati's works in

English **Agni and other poems, Translations and Essays** and **Essays and other Prose Fragments**[2] published in 1937 posthumously, might help readers shed their doubt that Bharati's poetic sensibility is foreign to the English language. His "eloquent, unpremediated and trenchant"[3] style is enough to prove his adequacy in handling the nuances of the English Language. Therefore the whole project may be looked upon as a purposeful attempt to present the two parallel streams of nature treatment of Frost and Bharati, mutually intelligible in terms of each other and to contribute to the fulfilment of the objectives of research in Comparative Literature.

— : X : —

Foot notes

Chapter 1

1. For references to dealings between the ancient Tamils and the ancient Romans and Greeks and for an account of the cultural and commercial contacts between the Tamils and the foreigners at the earliest times, see P. T. Srinivasa Iyengar, **History of the Tamils** (Madras: Coomaraswamy Naidu & Sons, 1929), pp. 192-202 and 301-320, and also M S. Purnalingam Pillai. **Tamil Literature** (Munnirpallam, Tinnevelly District, South India: The Bibliotheca, 1929), pp. 328-330.

The ancient Tamils' contact with the West is also discussed by Prof. T. P. Meenakshisundaram in his presidential address delivered at All India Oriental Conference held at Annamalainagar, Tamil Nadu, during December 26-28, 1955 See T. P. Meenakshisundaram, **Sixty First Birthday Commemoration Volume: Collected Papers** (Annamalainagar, Tamil Nadu: Annamalai University 1961). p. 13.] Moreover, he holds that the treatment of the virgin cult in the character of Mathavi in **Cilappatikaram** [The Ankle Bracelet] the ancient Tamil epic poem can be attributed possibly to the influence of Greek literature on Tamil. No such significant treatment of the virgin cult is to be found in pre-Cilappatikaram writings. See T. P. Meenakshisundaram, "Foreword" V. Kanakasabhai, **The Great Twin-Epics of Tamil** (Madras: South Indian Saiva Siddhanta Works, 1956, pp. 6-11)

For further information of the early contacts between the Tamils and the Greek, Latin, Arabic, Chinese and Persian, see also K. A. Nilakanta Sastri, **Foreign Notices of South India** (Madras: University of Madras. 1972).

2. See V. Sachithanandan, **The Impact of Western Thought on Bharati** (Annamalainagar, Tamil Nadu: Annamalai University, 1970).

———, **Whitman and Bharati: A Comparative** Study, unpublished Doctoral dissertation, Annamalai University, Annamalainagar, 1967.

3. Robert Frost, **A Pocket Book of Robert Frost's Pomes**, ed. Louis Untermeyer (New York, 1963), p. 195.

4. Quatrain from Wordsworth, "Tables Turned."

5. Robert Frost, **Complete Poems of Robert Frost** (New York: Holt, Rinehart and Winston, 1964), p. 5- references to Frost's poems and passages quoted in the body of the dissertation are taken from the same source unless otherwise stated.

6. For an equally poetic treatment of nature, the long poems of Frost, like "Christmas Trees" (p. 132), "New Hampshire" (p. 199) and "The Literate Farmer and the Planet Venus" (p. 509) and many others, and the longer poems of Bharati, like "Pāñcāli Capatam" [The Vow of Panchali] (IV 53 - 163] and "Kuyil pāṭṭu" [The Song of Cuckoo] (IV 167 - 185) need be mentioned.

Chapter 2

1. For an elaborate account of the varying treatment of nature, see J. W. Beach, **The Concept of Nature in Nineteenth Century English Poetry** (New York, 1936) and also

Alfred Biese, **The Development of the Feeling for Nature in the Middle Ages and Modern Times** (New York, 1905).

J. I. Bryan, **The Interpretation of Nature in English Poetry** (Tokyo, 1932).

H. R. Fairclough, **The Love of Nature among the Greeks and Romans** (New York, 1930).

Norman Foerster, **Nature in American Literature** (New York: Macmillan Company, 1923).

J. D. Frodsham, "Landscape Poetry in China and Europe," **Comparative Literature** (Eugene, Oregon : University of Oregon) 3 XIX (Summer 1967), pp. 193-215.

J. C. Shairp, **On Poetic Interpretation of Nature** (Cambridge, 1877).

Xavier S. Thaninayagam, **Nature Poetry in Tamil** (Singapore: Dewan Bahasa Dan Kebadayaan Kebangsaan, 1963).

2. Frodsham, p. 193.

3. For nature as a mysterious source alienating man, see Emily Dickinson, "A Bird Came Down the Walk" **The Complete Poems of Emily Dickinson**, ed. Thomas H. Johnson (London : Faber and Faber Limited, 1970), p. 328.

4. For nature as an enigmatic creation, see Emily Dickinson, "Nature Affects to be Sedate" Johnson, p. 520.

5. For nature as a divine source, see William Wordsworth, "Tintern Abbey" **Poems in English**, ed. David Daiches and William Charvat (New York : The Ronald Press Company, 1950), p. 290.

6. For nature being inferior to man, see Samuel Johnson "London" **A Johnson Selection**, ed. F. R. Miles (London : Macmillan, 1967), p. 109.

7. John F. Lynen, **The Pastoral Art of Robert Frost** (New Haven: Yale University Press, 1961), p. 140.

8. George Wilson Nitchie, **Human Values in the Poetry of Robert Frost, a Study of a Poet's Convictions** (Durham, North Carolina : Duke University Press, 1960), p. 3.

9. Donald J. Greiner, **Guide to Robert Frost** (Columbus, Ohio: Charles E. Merrill Publishing Company, 1969), p. 36.

10. Jean Gould, **Robert Frost the Aim Was Song** (New York, Dodd, Mead and Company, 1964), p. 215.

11. Norman Foerster, **Nature in American Literature** (New York : Macmillan Company, 1923), p. xii.

12. Lynen, p. 140.

13. Lynen, pp. 141-142.

14. It describes the poet's rambles through, a wood "out walking in the frozen swamp one gray day." He happens to track a stray bird down flying before him. Incidentally he comes across a pile of wood lying near a tree. It is well-cut, piled and bundled up. He is reminded of the human labour that should have gone into the making of it. The wood-pile becomes significant because it symbolises for him the human effort to gather wood which is useful for a fire-place.

15. Lynen, pp. 143-144.

16. V. Sachithanandan "Treatment of Nature in the Poetry of Robert Frost" unpublished Indiana University Graduate Course Term paper for L 761 American Poetry, 1964, p. 8.

17. This idea is borrowed from Lynen who discusses the point in detail. See Chapter 5 "Nature and Pastoralism."

18. See Gould, p. 198.

19, Lynen, p. 7.

20. Lynen, p. 8.

21. Lynen, p. 146.

22. See Greiner, p. 36.

23. See S. Prema, **Bharati in English Verse** (Madras : Higginbothams Private Limited, 1958), p. 19.

24. K. S. Ramasamy Sastri, **The Tamils and Their Culture** (Annamalainagar, Tamil Nadu : Annamalai University Publications, 1967), pp. 108-109.

25. Va. Ra. **Mahakavi Bharatiyar** (Madras : Cakti Kariyalayam, 1956), p. 90.

26. T. S. Raju, **Bharati Vali** (Madras : Amuta Nilayam Private Limited, 1960), p. 124.

27. Biese, p. 1.

28. Nitchie, p. 96.

29. Subramania Bharati, **Bharati Works** (Madras : Tamil Nadu Government Publications, 1953), II, 105 - all references to Bharati's works and passages quoted in the body of the dissertation are from this source unless otherwise stated.

30. Passages from Bharati's works are transliterated in generally accepted notations and translated into English right below. The translations are mine unless otherwise indicated.

31. According to Hindu Mythology, Gods and demons churned the sea using a mountain called Mantaram as the churning rod and a snake called Vasuki as the churning rope. They got out of their churning Goddess Lakshmi, the goddess of Wealth, moon, nectar and poison.

32. The poem can be translated into English freely as follows :

O Moon! O Moon!

Come to me, come to me,

Climb the mountains and come to me,

Fetch me jasmines

And place them in the **sanctum sanctorum**
of my home,

And bless me with all joys of life.

It is addressed to the moon.

It is simple but profound in meaning. The child invites the moon to join him in his play, instead of his joining the moon. He wants the moon to bring him jasmines, the flowers, that symbolise beauty and innocence in Tamil literature; the child wants them to be placed in the **sanctum sanctorum** of his home, that is, his heart so that he may be blessed with all joys of life. This kind of imaginative fervour which is seen in this small Tamil nursery rhyme, the child-like imagination with which the child looks at the moon and invites the moon to play with him, is present in Frost's "To the Thawing Wind."

33. John Robert Doyle, Jr., **The Poetry of Robert Frost** (New York : Hafner Publishing Company, 1962). p. 142.

34. See Sachithanandan, "Bharati and Whitman" **Symposium**, Fall, 1965, pp. 262-265.

35. Subramania Bharati, **Maha Kavi Bharatiyar Kavitaikal** (Madurai, Tamil Nadu : Aruna Publishing House, 1971), p. 14-this is the only edition which contains this poem written by Bharati.

36. C. R. B. Combellack, "Frost's The 'Oven Bird'," **The Explicator** 22, No. 3 (November 1963), Item 17.

37. Combellack, Item 17.

38. See P. B. Shelley, "Ode to the West Wind" **Poems in English**, ed. Daiches and Charvat, p. 70.

39. Lynen, p. 158.

40. The word 'nirpay' is derived from "nirral" which means standing. It has a higher meaning. To stand is to stand still. It implies a condition of stillness - a peace that passeth all understanding.

41. Doyle, pp. 10-11.

42. His idea of political freedom is rooted in his strong faith that all men are free and equal because they are divine at the core of their being and as such they belong to a spiritual brotherhood over which no political control can be exercised. It is built on the basic recognition of the spiritual worth of man. "Man is not a slave to anybody on earth but to God in heaven." For further imformation, see Bharati "Song of Freedom" **The Poems of Bharati** (Coimbatore, Tamil Nadu : Mercury Book Company, 1971), p. 181.

43. Besides this, Bharati's approach becomes mystical and supramental. It is because of his close association with Sri Aurobindo and Kullachamy whom he met while living in Pondicherry as a political refugee. Secondly there could be seen an evolution of his treatment of nature from a romantic to a mystical contemplation of nature. He invites comparison with Frost only in his romantic approach but beyond this he can be compared only with Wordsworth for his mystical treatment. For a detailed comparison of Bharati and Wordsworth, see V. Sachithanandan, **The Impact of Western Thought on Bharati** pp. 118-125.

Chapter 3

1. Biese, p.1.

2. See Heinrich Zimmer, **Philosophies of India** (London: Routledge and Kegan Paul, 1951).

3. J.C. Gosh, "Vernacular Literature" **The Legacy of India**, ed. G.T. Garratt (Oxford : Clarendon Press, 1951), p. 372.

4. M. Paramasivanandam, "Bharati the Universal Man" **Essays on Bharati** (Calcutta : Bharati Tamil Sangam, 1962), p. 122.

5. See P. Arunachalam, **Kaviyarasar Bharati** (Chidambaram, Tamil Nadu : Pandiyan Achakam, 1966), p. 26.

6. Greiner. p. 39.

7. See Va. Ra., pp. 86-87.

8. Pondicherry is one of the Southern States of India. Until recently, it was a French colony.

9. Cakti is also called Paracakti. It means Cakti the great.

10. V. Sachithanandan, **Whitman and Bharati: A Comparative study**, pp. 58 – 59.

11. For an elaboration of the principle of Siva and Cakti, See V. Sachithanandan, **Whitman and Bharati : A Comparative Study**, pp. 55 — 107.

12. Doyle, p. 182.

13. Doyle, p 182.

14. To realise the unification of the individual soul with the supreme soul, at once transcendent and immanent, Bharati as a Vedantist and religious mystic takes himself to Karma Yoga (the yoga of action) and from Karma Yoga to bhakti yoga (the yoga of love) and from bhakti yoga to gnana yoga (the yoga of knowledge) which in terms of the Western classification of the mystic way can be related to the three progressive steps of Purgation, Illumination and Unitive Life. In regard to bhakti yoga, there are two types of bhakti, vaidhi bhakti, lower or formal devotion which is external and ritualistic and mukya or parabhakti, higher devotion of deeply sincere and ecstatic love of God which transcends ritualistic significance. The poem "Sun Worship" begun in formal devotion leads to higher devotion. For further discussion of the subject, see V. Sachithanandan, **Whitman and Bharati: A Comparative Study**, pp. 107—212.

15. See Matt., vi.11.

16. Bharati's poem canal so be treated as an invocation to Goddess Saraswati, the Goddess of Learning in the

Hindu Mythology; it is similar to the invocations made by Homer and Milton to the classical muse of poetry and the Holy Muse respectively in their epic poems. Here Saraswati literally "is the Word, the inspiration .... that comes from the... **rtam Truth — Consciousness**". See A. B. Purani, Compiler, **Sri Aurobindo's Vedic Glossary** (Pondicherry, South India; Sri Aurobindo Ashram, 1962), p. 96. This inspiration from Truth - Consciousness is invoked by the Tamil writer to compose great poetry.

17. C. Balasubramanian, Vāḷyaiyaṭi Vāḷai (Madras : Pari Nilayam, 1966), p. 37.

18. Objections can be raised to comparing Frost's "A Prayer in Spring" with Bharati's "kāni nilam ventum" in that Frost's is one of his early poems and Bharati's one of his later, more mature works. This is true. But the maturity of the poetic genius of the two writers cannot be adequately compared because Frost has lived a much longer life than Bharati.

19. Doyle, p. 221.

20. According to Hindu mythology, the thousand-headed snake is called Aticetan. He threatened to destroy the Universe but he was subdued by Lord Vishnu who turned him into a couch and lay on him. It is symbolic of God protecting the universe against the onslaught of primordial evil. Bharati here visualises the evil being let loose on the world.

21. The Hindu Mythology has it that the whole universe rests on these mountains, in its eight respective directions.

22. Greiner, p. 40.

23. See Bharati's essay on "Samūkam" [Society]. "There is an echo of The Bhagavadgita in what Bharati says. "Thou art

the Imperishable, the supreme to be realised. Thou art the ultimate resting-place of the Universe; Thou art the undying guardian of the eternal law. Thou art the Primal Person....'' See **The Bhagavadgita** transl. S. Radhakrishnan (London : George Allen & Unwin, 1953), XI. 18, p. 275.

24. S.T. Coleridge, "The Rime of the Ancient Mariner" ed. R. L. Brett and A R. Jones, **Wordsworth and Coleridge Lyrical Ballads** (London : Methuen and Company Limited, 1971), p. 34.

25. The idea of home insurance is unfamiliar to an Indian reader since the majority of the people in India do not have insurance for their homes.

26. The following lines in the poem Nos. 1, 21, 25 and 53 will show how the writer aims at an integration of body, mind and soul. He entreats the child to frisk about and be sportive, to read early in the morning, not to tell lies and to praise her country rich in Vedas; his prescription can be viewed as useful exercise to integrate body, mind and soul together.

27. Prema Nandakumar, **Subramania Bharati** (Mysore : Rao and Raghavan, 1964), p. 28.

28. K. Meenakshisundaram, **A Study on the Poetical Works of Subramania Bharati** (Madras : Pari Nilayam, 1965), p. 38.

29. Philip L. Gerber, **Robert Frost** (Bombay : Popular Prakashan, 1966), p. 154.

30. Lynen, pp. 162-163.

Chapter 4

1. See Gerber, pp. 57-58.

2. Yvor Winters. "Robert Frost: Or, the Spiritual Drifter as Poet, "ed. James M. Cox, **The Twentieth Century Views of Robert Frost** (Englewood Cliffs, New Jersey : Prentice Hall. Inc. 1963), p. 58.

3. Gerber, p. 54.

4. Ralph Waldo Emerson, Essays. e.d. Shiv Kumar New Delhi: Eurasia Publishing House, 1972), p. viii.

5. Ralph Waldo Emerson, "Music" **The Portable Emerson**, ed. Mark Van Doren (New York : The Viking Press, 1956). p. 345.

6. Ralph Waldo Emerson, "Nature", **Ralph Waldo Emerson Essays and Journals**, ed. Lewis Mumford (New York : Double day and Company Inc,. 1968), p. 327.

7. Emerson, "Nature", ed. Lewis Mumford, p. 331.

8. For a detailed discussion of the mystic vision, see F C Happold **Mysticism : A Study and An Anthology** (London: Penguin Books, 1964).

9. "In his superconscious state, Blake saw the universe in a grain of sand and Dame Julian of Norwich discovered the secret of existence in a little hazel nut. And Whitman found a profound spiritual symbol in the common grass : "The hand-kerchief of the Lord'. See V. Sachithanandan, **Whitman and Bharati : A Comparative Study, P.** 134.

10. Ralph Waldo Emerson, "Nature", **The American Tradition in Literature**, ed. S. Bradley, R. C. Beatty and E.H. Long (New York: Norton & Company, 1967). I 1067.

11. Sherman Paul, "The Angle of Vision", **Emerson A Collection of Critical Essays**, ed. Milton Konvitz and Stephen Whicher (Englewood Cliffs: N. J. Prentice Hall Inc., 1962), p. 12.

12. Ralph Waldo Emerson, **Essays**, ed. Shiv Kumar, p viii.

13. Robert Frost, "On Emerson," **Emerson A Collection Of Critical Essays**, ed. Konvitz and Whicher, p. 12.

14. For an elaboration of this point, see Gerber, p. 54.

15. Henry David Thoreau, **The Heart of Thoreau's Journals**, ed. Odell Shepard (New York : Dover Publications Inc , 1961). p. 7.

16 Henry David Thoreau, **The Portable Thoreau**, ed. Carl Bode (New York: The Viking Press, 1964) , p. 242.

17. Thoreau, **Journals**, ed. Odell Shepard, p. 124.

18. Henry David Thoreau, **Walden and Civil Disobedience** ed. Owen Thomas (New York: W. W. Norton & Company Inc., 1966), p. 61.

19. Gerber, p. 54.

20. See Gerber, p. 55.

21. Austin Warren "Emily Dickinson," **Emily Dickinson A Collection of Critical Essays**. ed. Richard B. Sewall (Englewood Cliffs, N.J.: Prentice Hall., Inc., 1963). p. 112.

22. Emily Dickinson, "Nature is what we see" **The Complete Poems of Emily Dickinson**. ed. Thomas H. Johnson, p. 232 - nature's outer shell contains the essence which is enigmatic. For a critical discussion of the poem, see Charles Anderson. **Emily Dickinson's Poetry Stairway of Surprise** (New York: Holt. Rinehart and Winston, 1960) p 82.

23. Emily Dickinson, "A narrow fellow in the grass," **The Complete Poems of Emily Dickinson**, ed. Johnson, pp. 459-460.

24. Richard Wilbur, "Sumptuous Destitution," **Emily Dickinson: A Collection of Critical Essays**, ed. Sewall, p. 130.

25. **The Complete Poems of Emily Dickinson**. ed. Johnson, p. 485. For a critical discussion of the poem, see Anderson, pp. 150-151.

26. C. Viswanathan, **Bharati and His Works** (Madras : Bharati Prachuralayam, 1929), p. 65.

27. P. Nagaraja Rao, **Introduction to Vedanta** (Bombay : Bharatiya Vidya Bhavan, 1958) , pp. 31 - 32.

28. Prema Nandakumar, **Subramania Bharati**, p. 23. The references to Lakshmi, Kali, Gomati and Valli are as follows: Lakshmi is the manifestation of Cakti to be the goddess of wealth. Kali is a black woman, another manifestation of Cakti in her fierceness; Gomati is the river manifesting Cakti as the moving force. Valli is yet another manifestation of Cakti who becomes the consort of Lord Muruga, the son of Lord Shiva and Goddess Parvati.

29. Yaga means the mantra which symbolises the ritualistic offering.

30. Nandakumar, p. 23.

31. Nandakumar, p. 24.

32. A term of traditional Indian puranic way of calculating distance.

33. Subramania Bharati, **camūkam** [Society] (Madras: Srimakal Company, 1958), p. 145.

34. Thani Nayagam, **Nature Poetry in Tamil**, p. 55.

35. Nitchie, **Human Values in the Poetry of Robert Frost** p. 31.

36. The same feeling of ambiguity, but less pronounced can be seen in "The Freedom of the Moon" (p. 304) and 'Canis Major" (p. 331).

37. See above, footnote No. 31 of Chapter II.

38 According to the principles of Bhakti mysticism, there are nineteen attitudes of devotion to the deity. But only six of them have been practised mostly, by bhakti mystics. They are dasya [the feeling of a servant to his master], sakhya [the attitude of a friend to a friend], vatsalya [the affection as a parent for the child,] santa [the love of a child for its parent], kanta [the love of a wife for her husband] and madhura [the

romantic attachment of a lover to his sweetheart]. See T. M. P. Mahadevan, **Outlines of Hinduism** (Bombay : Chetna limited 1960), p. 91. The last two attitudes come under bridal mysticism quite known to readers of Western mystical literature; for example, the mystical experiences of St. Bernard of Clairvaux and of Richard of St. Victor. See Happold, **Mysticism : A Study and An Anthology**, pp. 205-217. In the songs of Kannan Bharati reverses the relationship between the mystic and God and God is viewed in different forms such as friend, mother, father, servant, king, disciple, master and child. See V. Sachithanandan, **Whitman and Bharati : A Comparative Study** pp. 168-181.

39. Prema Nandakumar, p. 35.

40. P.Mahadevan, **Subramania Bharati Patriot and Poet** (Madras : Arti Publishers, 1957), p. 123.

41. The colour of the raven is black which is the colour of Goddess Cakti. (See above footnote No. 28). One of the manifestations of Goddess Cakti is Parvathi whose son is Lord Muruga (See above footnote No. 28). So it appears to Bharati that Goddess Cakti and Lord Muruga are looking on the happenings of the evening.

42. Viswanathan, p. 67.

Chapter 5

1. The term is employed to mean the technique of transcendentalism, sharing the qualities of the transcendental.

2. Stephen Whicher, **Dictionary of World Literary Terms**, ed. Joseph T. Shipley (London : George Allen & Unwin Limited 1970), p. 341.

3. Rene Wellek, **A History of Modern Criticism : 1750-1950** (London : Jonathan Cape, 1955), pp. 229-230.

4. Wellek, p. 230.

5. Ralph Waldo Emerson, "The Transcendentalist," a lecture read in Maronic Temple, Boston-quoted in Octavius Brooks Frothingham, **Transcendentalism in New England** (New York : Harper & Brothers, 1959), pp. 127-128.

6. Frothingham, p. 136.

7. Frothingham, p. 137.

8. Perry Miller, **The Transcendentalists an Anthology** (Cambridge, Massachusetts : Harvard University Press, 1950) p. 8.

9. For a detailed account of the spread of Transcendentalism in New England, see Frothingham. pp. 115-123.

10. Merle Curti, **The Growth of American Thought** (New York : Harper and Row, 1964), p. 296.

11. Curti, pp. 296-97.

12. The bird can be treated as the symbol of the voice of the poet. See John Keats' "Ode to a Nightingale" and T. S. Eliot's "Sweeney Among the Nightingale." So the bird's voice becomes the poet's voice.

13. T. S. Eliot, "The Waste Land" **The Complete Poems and Plays of T. S. Eliot** (London : Faber and Faber, 1969) p.59.

14. Eliot, "The Waste Land" "... each in his prison" (1. 412).

15. Eliot, "The Waste Land" "...waiting for a knock upon the door" (1.138)

16. See Eliot, "The Waste Land" (11. 410-417).

17. Sidney Cox, **A Swinger of Birches: A Portrait of Frost** (New York: Collier Books, 1961) p. 28.

18. Cox, p. 28.

19. Cow p. 28.

20. The Pantavas and Kauravas are the first cousins. Enmity develops between them over the question of ownership of their ancestoral properties. At a moral level, the feud of Pantavas and Kauravas can be interpreted as the eternal battle of good and evil and it vindicates the truth that good will win. The Pantavas with the blessings of Lord Krishna become victorious over the Kauravas. In the background of the fight between the two rival groups, there is the divine intervention of the Lord. Therefore good and evil can be said to become the intergral parts of the divine scheme.

21. The love for tiger is not to be taken literally. It only shows that all things under the sun are created by God and hence they deserve our love. Of course, we must use our practical sense and avoid encountering tigers when harmful to us. For an interesting parable on this theme, see M's Gospel of Ramakrishna (Madras : Sri Ramakrishna Math, 1947).

22. The Wandering beggar is a prophet of the streets. He is a familiar character in Tamil Nadu. He plays on a cymbal, fortune-tells and begs incidentally!

23. Gerber, p. 142.

24. Gerber, p. 142.

25. Randall Jarrell, "Robert Frost's "Home Burial," **The Third Book of Criticism** (New York : Farrar, Straus & Girous; 1969), p. 219.

26. Lynen, p. 114.

27. Bharati as a disciple of Kullachamy, an eccentric ascetic of Pondicherry who was believed to be a Siddha, had fond hopes of learning the secret of attaining **Suddha Nirvikalpa**

Samadi, the state when the gross body assumes the characteristics of the astral body. So a deathless state was not impossible for him. See Sachithanandan, **Whitman and Bharati: A Comparative Study**, pp. 75 76.

To Whitman, there is no death. Death means a prelude to a new life. He declared "I know I am deathless". See Walt Whitman, "Song of Myself" (1. 406) **Walt Whitman: Complete Poetry and Selected Prose**, ed. James E. Miller (Boston: Houghton Mifflin Company, 1959).

According to the Gita:

"He who thinks that this slays and he who thinks that this is slain; both of them fail to perceive the truth; this one neither slays nor is slain." See **The Bhagavad Gita**, II. 19, p. 107. So death has no meaning.

For defiance of death, see also John Donne, "Death be not proud ..." **Metaphysical Lyrics and Poems of the Seventeenth Century**, ed. H. J. C. Grierson (London : Oxford University Press, 1969), p. 87.

28. "Kalan" literally means the master of time and hence he is personified as death.

29. "Pullena" is translated as "like dirt." "Pul" literally means grass, a blade of grass. But Bharati means dirt, like dirt. In Tamil idiom, it means an insignificant thing.

30. There is a psychological explanation which can be given for his prayer to God for deathlessness. In his life, Bharati was suffering from one kind of ailment or the other and some physical disabilities too. So death became an unavoidable and therefore a formidable experience which he wished he could avoid.

31. Sidney Cox, quoted in Marion Montgomery, "Robert Frost and His use of "Berriers ..." **Robert Frost : A collection of critical essays**, ed. Cox, p. 141.

32. Lynen, p. 46.

33. **Robert Frost : A Collection of Critical Essays,** ed Cox, p. 142.

34. Maniji, **Bharatiyar Itayam** (Madras : Tinkal Pirasuram 1971) , p. 53.

35. S. Prema, **Bharati in English Verse** (Madras : Tamil Nadu Porunai Publishers, 1958) p. 24.

36. Parma means all prevading. The transcendental God in known as Param Porul (He who is present in everything) in Indian philosophy.

37. For a detailed discussion of the subject, See Sachithanandan, **Whitman and Bharati: A Comparative Study,** p. 124.

38. For a comparison between Bharati's "The Light and the Darkness" and Shelley's "Dejection," see Sachithanandan, **The Impact of Western Thought on Bharati,** pp. 119—121.

39. The Dark Night of the soul is a purgatorial condition through which the soul of the seeker has necessarily to pass, before he experiences the unique joy of oneness with God. For further details, see Sachithanandan, **Whitman and Bharati: A Comparative Study,** pp. 146—149.

Chapter 6

1. Lawrence Thompson, "Robert Frost's Theory of Poetry," **A Collection of Critical Essays,** ed. James Cox, p. 19.

2. Gerber, p. 111.

3. Thompson, **A Collection of Critical Essays,** ed. James Cox, p. 19.

4. For detailed views on this point, see T.S. Eliot, "The Function of Criticism," **Selected Essays** (London: Faber and Faber, 1969), pp. 29—34, and for a discussion of the responsibilities of a critic, see Herbert Read, **The Tenth Muse** (New York: Horizon Press, 1958), pp. 322—328.

5. Subramania Bharatiyar, "Kavi" [Poet] and "Kalaikal" [Arts] (Madras : Sri Makal Company, 1957), p. 66.

6. Subramania Bharatiyar, "cappāṉiyakkavitai" [Japanese Poetry], **Kalaikal,** p. 70.

7. K. Meenakshisundaram, **A Study of the Poetical Works of Subramania Bharati,** p. 129.

8. Gerber, p. 116.

9. Gerber, p. 116.

10. Gerber, p. 117.

11. "Besides exploiting native resource for the mastery of a simple poetic diction, Bharati may have gone to foreign sources. Wordsworth's theory of poetic diction and Byron's colloquial mode may have provided him with fresh ideas." See Sachithanandan, **The Impact of Western Thought on Bharati,** p. 122.

12. T. P. Meenakshisundaram, "Rhythm of the Common Speech: Its glorification by Bharati" **Papers on Linguistics and Literature,** p. 83. Tamil land refers to not only the Tamil region in India but outside India also, like places in Ceylon, Singapore, South Africa etc.

13. See Prema, **Bharati in English Verse,** p. 18.

14. The following poems like "Maravan pattu," [The Farmer's Song] (III 21), "putiya konanki" [New Cymbal-Player] (III 24), "cantramati" [Chandramati] (III 50), "Vantikkaran pattu" [Song of the Cart Driver] (II 137) and 'ammakannu pattu" [Song of Ammakkannu] (II 136) can be cited as examples where Bharati writes in colloquial idiom.

15. Lynen, p. 85.

16. Gerber, pp. 88 – 89.

17. "The pioneering efforts of Bharati in introducing free verse into Tamil Poetry have not been granted proper recognition. There is still a strong wave of prejudice and suspicion against free verse which is considered incompatible with the natural sweetness of the Tamil language. It is the orthodox view that the hoary traditions of Tamil Poetry with its subtle sound and rhythm will admit of no freedom with verse. It is hardly recognised by the traditionalists that the new writing, initiated by Bharati and practised by a few bold writers, is a revolt against the straight jacket of metrical rules. In their anxiety to project the sanctity of Tamil poetry against the onslaughts of the novel experiences the traditionalists maintain that free verse is nothing but prose in a new garb. They think that with the writers of free verse, to write poetry, is to transpose into prose; unable to produce genuine poetry, they have evolved a new kind of prose. An overzealous champion of the old school has said about Bharati that in his attempt to incorporate the noble ideas of the Vedic seers in the language of the poetry, he overshot his mark .... " See Sachithananandan, **Whitman and Bharati A Comparative Study**, p. 440.

18. New features are "kanni" which is a folk metre. "nonticcintu" a ballad metre and "aciriyappa" a kind of metre peculiar to Tamil.

19. John J. Ogilvie, "*From Woods to Stars: A Pattern* of Imagery in Robert Frost's Poetry," **South Atlantic Quarterly** (Winter, 1959), p. 65—66.

20. Ogilvie, p. 66.

21. Sachithanandan, **Whitman and Bharati**; p. 420.

22. For an elaborate treatment of the bird's staccato voice, see Sachithanandan, **Whitman and Bharati: A Comparative Study**, pp. 420-421.

23. See Subramania Bharati, "Kalaikal" [Arts].

24. For a detailed discussion of Bharati's belief in and practice of socialism, see Sachithanandan, **Whitman and Bharati**, pp. 282-310.

25. According to Hindu mythology, the Dance of Fate is the destructive dance of Cakti when the world comes to an end. cf. The Biblical Deluge.

26. Bharati is influenced by the mythological reference that Lord Indra, the God of the celestial world is thousand eyed; he controls the weather and is the dispenser of rains.

27. For more examples of the sea image, see Bharati's poems like "kaṭal", [Sea] (III 135), "Pārata mātā navaratṉa mālai" [A Necklace of Gems for Mother India] (Mercury edition, p. 147)

28. Keats' personification has a humanising effect in that the advent of autumn is presented in terms of the movements of a human being. Shelley's presentation has a mythical effect in the sense that his personification of the west wind is partly out of a scientific observation of the elemental ferocity of the wind's behaviour and partly out of the comparisons, he discovers, with the traditional myths. For an elaborate discussion on the subject, see Harold Bloom, **Shelley's Mythmaking** (Ithaca, New York: Cornell University Press, 1969), pp. 65-90.

29. Lynen, p. 159.

30. See Ragunathan, **Bharatiyum Shelleyum** (Madras: New Century Book House, 1964) pp. 263 – 264.

31. Lynen, p. 159.

Chapter 7

1. Sachithanandan, **The Impact of Western Thought on Bharati**, p. 172.

2. Subramania Bharati, **Agni and Other Poems and Translations and Essays** and **Other Prose** Fragments (Madras : Prachur Alayam, 1937). His excellent satire in English on Annie Besant "The Fox with the Golden Tail" may also be mentioned. See **Bharati Putayal** I and II, R. A. Padmanabhan, ed. (Amuda Nilayam, Madras, 1959).

3. Sachithanandan, **The Impact of Western Thought on Bharati**, p. 158.

—:X:—

BIBLIOGRAPHY

Anderson, Charles. : *Emily Dickinson's Poetry Stairway of Surprise*. New York: Holt, Rinehart and Winston, 1960.

Bass, Eben. : "Frost's Poetry of Fear." *American Literature*, XLIII, 4 (January 1972), 603-616.

Baym, Nina. : "An Approach to Robert Frost's Nature Poetry." *American Quarterly*, 17 (Winter 1965), 713-723.

Beach. J.W. : *The Concept of Nature in Nineteenth Century English Poetry*. New York, 1936.

Bharati, Subramania : *Agni and Other Poems and Translations and Essays and Other Prose Fragments*. Madras : Prachur Alayam, 1937.

Biese, Alfred : *The Development of the Feeling for Nature in the Middle Ages and Modern Times*. New York, 1905.

Bloom, Harold : *Shelley's Mythmaking*. Ithaca, New York : Cornell University Press, 1969.

Bowra, C. M. : "Reassessments : Robert Frost". *Adelphi*, XXVII (November 1950), 46-64.

Bradley, S., Beatty, R. C., Long, E. H. ed. : *The American Tradition in Literature*. New York: Norton & Company, 1967.

Bryan, J.I. : *The Interpretation of Nature in English Poetry*. Tokyo, 1932.

Brett, R. L. & Jones A. R. ed. : *Wordsworth and Coleridge Lyrical Ballads*. London : Methuen and Company Limited, 1971.

Brower, Reuben Arthur. : *The Poetry of Robert Frost : Constellations of Intentions*. New York : Oxford University Press, 1963.

Chettiar, A. C. : "Introduction to Tamil Poetry: Subramania Bharati." *Tamil Culture*, VII (1958), 73-74.

Clymer, William Branford Shubrick. : *Robert Frost, a Bibliography*. Amherst, Massachusetts : The Jones Library, 1937.

Combellack, C.R.B. : "Frost's 'The Oven Bird'." *The Explicator*, 22, No. 3 (November 1963).

Cook, Reginald L. : *The Dimensions of Robert Frost*. New York: Barnes and Noble, 1959.

——— : "Frost's Country." *Vermont Life*, III (Summer 1949), 15-17.

———. : "Poet in the Mountains.' *Western Review*, XI (Spring 1947), 175-81.

Cox, James M. ed. : *The Twentieth Century Views Robert Frost.* Englewood Cliffs, New Jersey : Prentice Hall, Inc., 1963.

Cox, Sidney. : *Robert Frost, Original "Ordinary Man."* New York : H. Holt and Company, 1929.

————. : *A Swinger of Birches : A Portrait of Robert Frost.* New York : Collier Books, 1961.

Curti, Merle. *The Growth of American Thought.* New York : Harper and Row, 1964.

Dabbs, J.M. : "Robert Frost and the Dark Woods." *Yale Review*, XXIII (March 1934), 514-20.

Daiches, David and Charvat William. ed. : *Poems in English.* New York : The Ronald Press Company, 1950.

Dickinson, Emily. : *The Complete Poems of Emily Dickinson.* ed. Thomas H. Johnson. London : Faber and Faber Limited, 1970.

————. : *Emily Dickinson.* ed. John Malcolm Brinnin. New York: Dell Publishing Company, 1960.

Donoghue, Denis. : "The Limitations of Robert Frost". *Twentieth Century*, CLXVI (July 1959), 13-22.

Dowson, John. : *A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature.* London : Routledge & Kegan Paul, Ltd., 1957.

Doyle Jr., John Robert. : *The Poetry of Robert Frost.* New York : Hafner Publishing Company, 1962.

Doyle, John R., Jr. : "Some Attitudes and Ideas of Robert Frost." *English Studies in Africa,* I (1953), 164-183.

Eliot, T. S. : *The Complete Poems and Plays of T.S. Eliot.* London : Faber and Faber, 1969.

———. : *Selected Essays.* London : Faber and Faber, 1969.

Emerson, Ralph Waldo. : *Essays,* ed. Shiv Kumar. New Delhi : Eurasia Publishing House, 1972.

———. : *The Portable Emerson.* ed. Mark Van Doren. New York : The Viking Press, 1956.

———. : *Ralph Waldo Emerson Essays and Journals.* ed. Lewis Mumford. New York : Doubleday and Company, Inc., 1968.

——— : *Essays on Bharati.* Calcutta : Bharati Tamil Cangam, 1958.

Fairclough, H.R : *The Love of Nature among the Greeks and Romans.* New York, 1930.

Foerster, Norman. : *Nature in American Literature.* New York: Macmillan Company 1923.

Frost, Robert. : *Complete Poems of Robert Frost.* New York : Holt, Rinehart and Winston, 1964.

————. : *A Pocket Book of Robert Frost's Poems.* ed. Louis Untermeyer. New York, 1963.

Frodsham, J. D. : "Landscape Poetry in China and Europe," *Comparative Literature.* Oregon : University of Oregon, 3, XIX (Summer 1967), 193 - 215.

Frothingham, Octavius Brooks : *Transcendentalism in New England.* New York : Harper & Brothers, 1959.

Fuchs, Daniel. : "Images of Robert Frost." *Chicago Review,* 16, No 4 (1964), 193-200.

Gerber, Philip L. : *Robert Frost.* Bombay: Popular Prakasam, 1966.

Gosh, J.C. : "Vernacular Literatures" *The Legacy of India.* ed. G.T. Garratt. Oxford : Clarendon Press, 1951.

Gould, Jean. : *Robert Frost the Aim was Song*. New York: Dodd, Mead and Company, 1964.

Greenberg, Robert A. and Hepburn, James G. 1961. : *Robert Frost an Introduction.* New York: Holt, Rinehart and Winston, Inc., 1961

Greiner, Donald J. : "Confusion and Form : Robert Frost as Nature Poet". *Discourse : A Review of the Liberal Arts*, XI (Summer, 1968), 390-402.

———————. : *Guide to Robert Frost.* Columbus, Ohio : Charles E. Merrill Publishing Company, 1969.

———————. : *The Merrill Checklist of Robert Frost.* Columbus, Ohio: Charles E. Merrill Publishing Company, 1969.

Grienson, H. J. C. : *Metaphysical Lyrics and Poems of the Seventeenth Century.* London : Oxford University Press, 1969.

Happold, F. C. : *Mysticism : A Study and an Anthology.* London : Penguin books, 1964.

Jarrell, Randall. : *The Third Book of Criticism.* New York : Farrar, Straus and Girous, 1969.

Johnson, Samuel. : *A Johnson Selection* ed. F. R. Miles. London : Macmillan Company, 1967.

Kantak, V.Y. : "How to Read a Frost's Poem." *Literary Criterion*, 4 : 10-8 (Summer 1960).

Konvitz, Milton and Whicher, Stephen. ed. : ed. *Emerson a Collection of Critical Essays*. Englewood Cliffs, N.J. : Prentice Hal. Inc., 1962.

Krishnamurti, V. : "Indian Philosophy and Bharati." *Araicci*, I, 8 (January 1970), 395-417.

Langbaum, Robert. : "The New Nature Poetry", *American Scholar*, 28 (Summer 1959), 323-340.

Lathem, Edward Connery : *Interview with Robert Frost* London : Jonathan Cape, 1967.

Lynen, John F. : *The Pastoral Art of Robert Frost*. New Haven : Yale University Press, 1961.

Mahadevan, P. : *Subramania Bharati Patriot and Poet*. Madras : Atri Publishers, 1957.

Mahadevan, T.M.P. : *Outlines of Hinduism*. Bombay: Chetana Limited, 1960.

Meenakshi Sundaram, K. : *A Study on the Poetical Works of Subramania Bharati*. Madras : Pari Nilayam, 1965.

Meenakshi Sundaram, T. P. : "Foreword." *The Great Twin-Epics of Tamil.* V. Kanakasabhai. Madras : Saiva Siddhanta Works, 1956.

———. : Papers on Linguistics and Literature. Annamalainagar, Tamil Nadu : Annamalai University Publications, 1965.

———. : *Sixty-First Birthday Commemoration Volume : Collected Papers.* Annamalainagar, Tamil Nadu : Annamalai University, 1961.

Mertins, Marshal Louis : *The Intervals of Robert Frost: A Critical Bibliography.* Berkeley : University of California Press, 1947.

Miller, Perry. : *The Transcendentalists an Anthology.* Cambridge, Massachusetts : Harvard University Press, 1950.

Moynihan, William T. : "Fall and Winter in Frost" *Modern Language Notes,* 83 (May 1958), 348—350-

Nagaraja Rao, P. : *Introduction to Vedanta.* Bombay : Bharatiya Vidya Bhavan, 1958.

Newdick, Robert. : "Robert Frost and the Sounds of Sense." *American Literature,* 9 (November 1937), 289—300.

Nilakanta Sastri, K.A. : *Foreign Notices of South India.* Madras : University of Madras, 1972.

Nitchie, George Wilson. : *Human Values in the Poetry of Robert Frost, a Study of a Poet's Convictions.* Durham, North Carolina : Duke University Press, 1960.

Ogilvie, John J. : "From Woods to Stars : A Pattern of Imagery in Robert Frost's Poetry." *South Atlantic Quarterly,* (Winter 1959), 65-66.

Parameswaran, Uma. : "Robert Frost, a Bibliography of Articles and Books, 1958-64". *Bulletin of Bibliography,* XXV (1967), 46-48, 58, 69, 72.

Paul, Sherman. ed. : *Thoreau a Collection of Critical Essays.* Englewood Cliffs, N.J. : Prentice Hall, Inc., 1962.

Prema, S. : *Bharati in English Verse.* Madras : Higginbothams, 1958.

——— ———. : *Subramania Bharati.* Mysore: Rao and Raghavan, 1964.

Pritchard, William. H : "Diminished Nature." *Massachusetts Review,* 1 (Spring 1960,) 475-492.

Purani, A.B., (Compl.). : *Sri Aurobindo's Vedic Glossary.* Pondicherry, South India: Sri Aurobindo Ashram, 1962.

Purnalingam Pillai, M.S. : *Tamil Literature*. Munnirpallam, Tinnevelly District, South India: The Bibliotheca, 1929.

Radhakrishnan, S., : (Transl.). *The Bhagavadgita*. London : George Allen and Unwin, 1953.

Rajagopalachari, C. : *Hinduism : Doctrine and Way of Life*. Bombay : Bharatiya Vidya Bhavan, 1959.

Ramasamy Sastriar, K.S. : *Subramania Bharati : His Mind and Art* Madras: Wealth and Welfare, 1951.

——— ——. : *The Tamils and Their Culture*. Annamalainagar, Tamil Nadu: Annamalai University Publications, 1967.

Read, Herbert. : *The Tenth Muse*. New York: Horizon Press, 1958.

Renou, Louis. : *Religions of Ancient India*. London: University of London, 1953.

Reyna, Ruth. : *The Concept of Maya from the Vedas to the 20th Century*. Bombay : Asia Publishing House, 1962.

Sachithanandan, V : *The Impact of Western Thought on Bharati*. Annamalainagar, Tamil Nadu : Annamalai University, 1970.

———— ——. : "Bharati and Whitman.' *Symposium*, (Fall 1965), pp. 259-266.

———— ————. : "Treatment of Nature in the Poetry of Robert Frost " Unpublished Indiana University Graduate Course Term Paper, L. 761, American Poetry, 1964.

———— —— : *Whitman and Bharati : A Comparative Study.* Unpublished Doctoral Dissertation, Annamalai University, Annamalainagar, 1967.

Sergeant, Howard. : The Poetry of Robert Frost," *College English*, 9 (spring 1952) 13-16.

Sewall, Richard B. ed. : *Emily Dickinson A Collection of Critical Essays.* Englewood Cliffs, N. J: Prentice Hall, Inc., 1963.

Shairp, J. C. : *On Poetic Interpretation of Nature* Cambridge, 1877.

Shepard, Odall. ed. : *The Heart of Thoreau's Journals.* New York : Dover Publication Inc., 1961.

Shipley, Joseph T. ed. : *Dictionary of World Literary Terms.* London : George Allen and Unwin Limited, 1970.

Sohn, David A. and Tyre, Richard. : *Frost : The Poet and His Poetry*. New York : Rinehart, 1967.

Srinivasa Iyengar, P.T. : *History of the Tamils*.Madras: Coomaraswamy Naidu & Sons, 1929.

Srinivasa Raghavan, A. : *Oru Nurrantu Tamilkkavitai*. Coimbatore : Mercury, 1970.

Squries, James Radcliffe. : The Major Themes of Robert *Frost*. Ann Arbor, Michigan: University of Michigan Press, [1963].

Thaninayagam, Xavier S. : *Nature Poetry in Tamil*. Singapore : Dewan Bhasa Dan Kebadayaan Kebangsaan, 1963.

Thompson, Lawrence. : *Fire and Ice; The Art and Thought of Robert Frost*, New York : H. Holt and Company, 1942.

——— ———. : *Robert Frost The Early Years 1874-1915*. London : Jonathan Cape, 1967.

——— ———. : *Selected Letters of Robert Frost*. New York: Holt, Rinehart and Winston, 1964.

Thoreau, Henry David. : *The Portable Thoreau*. ed. Carl Bode. New York : The Viking Press. 1964.

——— ———. : *Walden and Civil Disobedience*. ed. Owen Thomas. New York: W. W. Norton & Company, Inc., 1966.

Varadarajan, M. : *The Treatment of Nature in Sangam Literature.* Madras: South India Saiva Siddhanta Works, 1969.

Vijayabharati, S. : *A Study of Bharati's Writings.* Unpublished Doctoral Dissertation, Annamalai University, Annamalainagar, Tamil Nadu, 1967.

Viswanathan, C. : *Bharati and His Works.* Madras Bharati Prachuralayam, 1929.

Watts, H. H. : "Robert Frost and the Interrupted Dialogue." *American Literature,* 27 (March 1956), 69-87.

Wellek, Rene. : *A History of Modern Criticism : 1750-1950* London : Jonathan Cape, 1955.

Whitman, Walt. : *Walt Whitman : Complete Poetry and Selected Prose.* ed. James E. Miller. Boston : Houghton Miffin Company, 1959.

Willige, Eckhart. : "Formal Devices in Robert Frost's Short Poems". *Georgia Review,* XV (Fall 1961). 324-330.

Zimmer,, Heinrich. : *Philosophies of India.* London: Routledge, Kegan and Paul, 1951.

Zvelebil, Kamil : "Bharati's Poems." *Tamil Culture*, III, No. 3-4, 1954, 314-325.

WORKS IN TAMIL

Arunachalam, P. : *Kaviyarasar Bharati*. Chidambaram, Tamil Nadu : Pandiyan Achakam, 1966.

Balasubramanian, C. : *Valaiyati Valai*. Madras : Pari Nilayam, 1966.

Bharati, Subramania, : *Camukam*. Madras : Srimakal Company, 1958.

——— ———. : *Kalaikal*. Madras : Srimakal Company, 1957.

——— ———. : *Mahakavi Bharatiyar Kavitaikal*. Madurai, Tamil Nadu : Aruna Publishing House, 1971.

——— ———. : *Bharati Noolkal*. Madras : Bharati Publications, 1932.

——— ———. : *The Poems of Bharati*. Coimbatore, Tamil Nadu : Mercury Book Company, 1971.

——— ———. : *Bharati Works, Vols. I-IV*. Madras : Tamil Nadu Government Publications, 1953.

Bharatiyar, Somasundara : *Bharatiyar Caritram*. Madurai : Bharati Putaka Nilayam, 1953.

Bharati, Thangammal : Bharatiyum Kavitaiyum. Karaikudi : Putumai Patippakam Limited, 1947.

Chidambaranatha Chetty, A : "Bharatiyar Pattu" *Munpanikkalam*, Trichy, Tamil Nadu : Trichy Book Depot, 1951, pp. 15-28.

Govindaswami, M. : *Bharati Kavittiran*. Madras : Pari Nilayam, 1963.

Jeevanandam, P. : *Bharatiyin Tattuvagnanam*. Madras : The Tamil Nadu Section of the Indian Communist Party, 1958.

Kalki : *Bharati Pirantar*. Madras : Bharati Publications, 1957.

Maniji ; *Bharatiyar Itayam*. Madras : Tinkal Prasuram 1971.

Padmanabhan, R. A. ed. : *Bharati Putayal* I & II. Madras : Amuta Nilayam, 1959.

——————, : *Chitra Bharati*. Madras Amuta Nilayam, 1957.

Paramasivanandam, M : "Bharati the Universal Man." *Essays on Bharati*. Calcutta : Bharati Tamil Sangam, 1962:

Ra, Va. : *Mahakavi Bharatiyar*. Madras: Cakti Kariyalayam, 1956.

Raju, T. S. : *Bharati Vali*. Madras : Amuta Nilayam Private Limited, 1960.

Ragunathan, : *Bharatiyum Shelleyum.* Madras: New Century Book House, 1964.

————. ed : *Poems of Putumaippittan* Madras : Star Publications, 1954.

Shri, Pi. : *Bharati Nan Kantatum Ketatum.* Madras : Star Publications, 1961.

Somasundaram Pillai, K : "Bharatiyarum Iyarkkaippunaivum." *Tamil Polil,* XXXI, (2) 129, 1955-56.

Subramania Pillai, G. : *Vennilavil.* Putukkottai, Tamil Nadu : Tamil Nilayam, 1964.

Subramaniam, K.N. : *Bharati.* Madras : Tamil Writers Association, 1959.

Sundaram, P. M. : *Bharatiyar Varalarum Kavitaiyum.* Madras : Orient Longmans, 1954.

Vaiyapuri Pillai, S. : *Tamilin Marumalarcci.* Madras; Parinilayam, 1960.

Yatukiri Ammal. : *Bharati Ninaivukal.* Madras : Amuta Nilayam, 1954.

— : X : —

APPENDIX—A

FROST – CHRONOLOGY OF IMPORTANT DATES

1874	— Born in San Francisco, California, March 26. Son of William Prescott Frost Jr., and Isabelle Moodie Frost.
1874—1885	— Boyhood in San Francisco.
1885	— Moves to Lawrence, Massachusetts, with his mother and sister, after the death of his father.
1892	— Graduates from Lawrence High School, Co-valedictorian with Elinor Miriam White. Attends Dartmouth College for a few months.
1895	— Marries Elinor Miriam White.
1897-99	— Attends Harvard as an undergraduate.
1900-1910	— Farms near West Derry, writes poetry and teaches school in Pinketon Academy, Derry Village in New Hampshire
1912-1915	— Goes to England with wife and four children. Writes and farms in Buckinghamshire and Herefordshire.
1913	— *A Boy's Will*
1914	— *North of Boston*

1915	— Returns to America from England. Settles on a farm, Franconia, New Hampshire.
1915 to present	— Years of fame.
1916	— *Mountain Interval.* Elected to National Institute of Arts and Letters.
1917-1920	— Professor of English, Amherst College.
1921-1923	— Poet in Residence, University of Michigan.
1923	— *Selected Poems* *New Hampshire*
1923-1925	— Professor of English, Amherst College.
1924	— Pulitzer Prize for *New Hampshire.*
1925-1926	— Fellow in Letters, University of Michigan.
1928	— *West-Running Brook*
1930	— *A Way Out* *Collected Poems.*
1931	— Pulitzer Prize for *Collected Poems*
1936	— *A Further Range* Charles Eliot Norton Professor of Poetry, Harvard University.
1937	— Pultizer Prize for *A Further Range.*
1938	— Death of Elinor White Frost.

1939	—	*Collected Poems*
1939-1942	—	Ralph Waldo Emerson Fellow in Poetry, Harvard University.
1942	—	*A Witness Tree*
1943	—	Pulitzer Prize for *A Witness Tree.*
1943-1949	—	Ticknor Fellow in the Humanities, Dartmouth College.
1945	—	*A Masque of Reason*
1947	—	*Steeple Bush* *A Masque of Mercy*
1949	—	*Complete Poems*
1957	—	Litt. D's at Oxford and Cambridge Universities and National University of Ireland.
1958	—	Consulant in Poetry to Library of Congress.
1961	—	Reads "The Gift Outright," at Presidential Inaugration.
1963	—	Frost dies in Boston.

—: X :—

APPENDIX—B

BHARATI : A BIOGRAPHICAL OUTLINE

December 11, 1882.	—	Birth of Subramania Bharati (Eldest son of Chinnaswami Iyer and Lakshmi Ammal) at Kadayam.
1887	—	Death of Bharati's Mother.
1888-1893	—	School education at Ettayapuram.
June 1897	—	Bharati marries Chellammal.
1898-1902	—	Stays at Benares - passes the entrance Examination of the Allahabad University.
1902-1904	—	Serves the Rajah of Ettayapuram. Organises the "Shelleyan Guild" and teaches the poems of Shelley.
July 1904	—	Publication of a sonnet in Tamil in *Vivekabhanu*, the earliest poem of the poet in print.
August - November 1904	—	Tamil Pandit, Setupati High School, Madurai, India.
November 1904	—	Joins *Swadesamitran*, Madras as assistant editor - also edits the monthly *Chakravardhini*
1905	—	Bharati enters politics with the publication of his poem "Long Live Bengal" in *Swadesamitran* -meets Sister Nivedita at Calcutta.
1907	—	First Collection of Bharati's poems, three patriotic songs, published with the help of V. Krishnaswami Iyer - 15,000 copies distributed freely.

December 1907	—	Bharati attends the Surat session of the Indian National Congress.
1908	—	The British India Government issues arrest warrant against Bharati as editor of *India* - the poet escapes to Pondicherry.
1912	—	*Pancali capatam* Part I
1914	—	A Fox with the Golden Tail, a satire in English on Annie Besant.
1917	—	*Kannan Pattu*
November 20, 1918	—	Bharati leaves Pondicherry—arrested at Cuddalore and imprisoned.
December 24, 1918	—	Bharati released on grounds of health.
1918-1920	—	Stay at Kadayam
March 1919	—	Meets Mahatma Gandhi at Madras.
December 1920	—	Rejoins *Swadesamitran* as assistant editor.
July 1921	—	Bharati is wounded by a temple elephant and is rescued by his friend Kuvalaikannan.
August 11, 1921	—	Publication, in his life time, of Bharati's last essay on Tagore's visit to Europe.
September 12, 1921	—	Death of Bharati at Madras

— : X : —

INDEX

Beise, Alfred : 14

Bharati, Subramania : 1-4, 6, 12, 14, 19, 29, 31, 37, 52, 53, 66, 69, 81, 86 87, 114, 116, 118, 120, 133, 134, 138, 139, 141 - 143.

Antippolutu (Dusk) : 78-80; 127, 128

Cittukkuruviyaipolē (Like a sparrow) : 23, 26, 126-127.

Civacakti : 64

Comet : 13

Evening : 13

Fire : 13

Forest : 13

Iraiva, Iraiva (God, God) : 110-111

Jaya Perikai (proclamation of victory) : 30

Kālarukkuraittal (challenge to the king of Death) : 103

Kalaimakalai ventutal (prayer to Goddess Sarasvati) : 75-76

Kāni nilam vēntum (need an acre of land) : 39-40

Kārru (wind) : 13,20,46-47;129

Kuruvippattu (song of a sparrow) : 22, 26

Malai (Rain) : 13, 42-44

Morning : 13

Music : 15

Nanta lālā (song to Lord Krishna) : 76-78; 127-128

Nāyiru vanakkam (Sun worship : 35-36; 129,132

Ocean : 13

Oliyum irulum (the Light and the Dark) : 111-112

Pakaivarukkarulvay (be kind to thine enemy) : 93-94

Pappa Pattu (baby song) : 49-51; 119; 135-136

Parati arupattāru (Bharati sixty six) : 102

Pilaita tennan tōppu : 23, 25-26.

Porriakaval (verse in praise) : 104

Puthia Konanki (new wandering beggar) : 95-96

Puyar kārru (storm) : 13, 33-34

Ūḻik kūttu (Dance of Fate) : 65, 129
Vacana kavitaikal (Prose - Poems) : 65, 104
Veṇṇilāvē (Oh! Moon) : 15-17; 129
Viḻikkiṉpamalipatōr tīvu (Island providing delight to your eyes) : 130
Dickinson, Emily : 54; 59-62
Zero of the bone : 60-61
Eliot, T.s : 91
Wasteland, The : 91
Emerson, Ralph Waldo : 54-57; 59,83
Flodsham, J. D : 5
Frost, Robert : 1, 2, 4, 6, 7, 12, 26, 29, 40, 52, 53, 58, 84-86, 104, 112, 116, 120, 133, 134, 136, 138-143
Birches : 8, 122
Blue-berries : 69-71; 122-123
Code, The : (117-118)
Drumlin Woodchuck, A : 8, 131 - 132
Exposed Nest, The : 47-49; 51
Figure a poem makes, The : 114, 115
For once then something : 106-107
Going for water : 8
Hillside thaw, A : 55
Home - burial : 100 - 101
Hyla Brook : 8
In a Discussed graveyard : 99-100
In time of cloud burst : 41-44
Into my own : 3
Leaves compared with flowers : 73-75
Lockless Door, The : 91-92
Love in moonlight : 13
Masque of mercy, A : 81 – 109
Masque of reason, A : 109
Most of it, The : 11
On a bird singing in its sleep : 89—91
On a tree fallen across the road : 87

Onset, The : 10-11
Out, out ... : 98-99
Over bird, The : 8, 20—23
Passing glimpse, A : 107-108
Prayer in Spring, A : 38-39
Rabbit Hunter, The : 96-98
Rose Pogonias : 8, 23—25
Sand dunes : 35-36, 55-57
Sitting by a bush in broad sunlight : 108-109
Star in a stone boat : 72-73; 121
Starlight : 13
Stars : 14—15; 62, 121
Stopping by woods on a snowy evening : 56, 92—93, 124-125.
Storm - Fear : 31—33; 56—57
To a moth seen in winter : 8
To the thawing wind : 8, 17—19
Trial by existence : 105-106
Unharvested : 10
West-running Brook : 44-46; 56-57; 123-124;
Wood - pile, The : 9, 56
Geeber, Philip L : 57-59; 115, 118
Greiner, Donald. J , 7, 14
Gould, Jean : 7
Kalidasa : 12
Kant : 83
Keats, John : 127-128
Ode to Autumn : 131
Ode to a Nightingale : 128
Lynen, John. F : 6, 51, 120-131
Meenakshisundaram : 116
Miller, Perry : 83
Nanadakumar, Prema : 12, 61
Nitchie, George Wilson : 6
Rao, Nagaraja, P : 63

Sachithanandan, V. : 142
Shelley, Percy Bysshe : 13
Ode to the Westwind : 131
Thompson, Lawrence : 114
Thoreau, Henry David : 54
Walden : 57 59
Untermeyer, Louis : 2
Warren, Austin : 60
Wellek, Rène : 82-83
Wilbur, Richard : 61
Winters, Yvor : 54
Wordsworth, William : 2, 3, 6, 8, 13, 54, 67
Resolution and Independence : 9

—: X :—